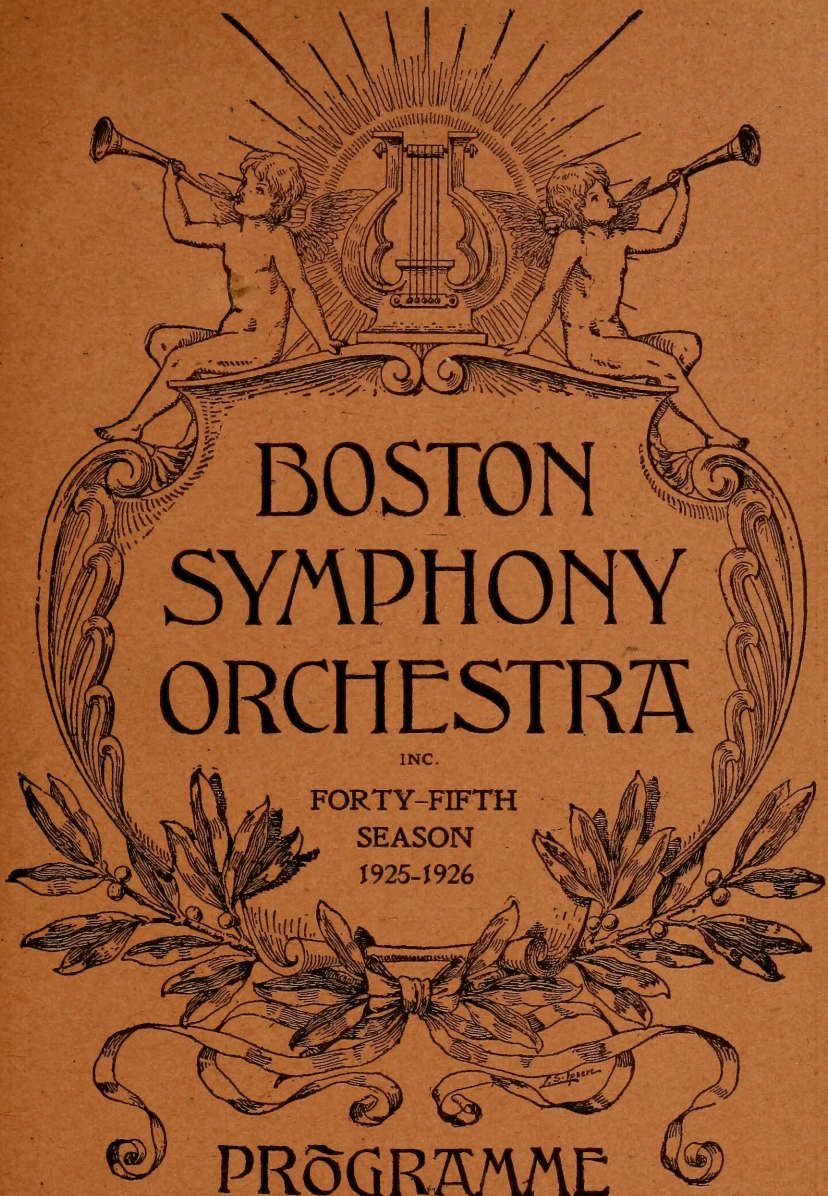
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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925-1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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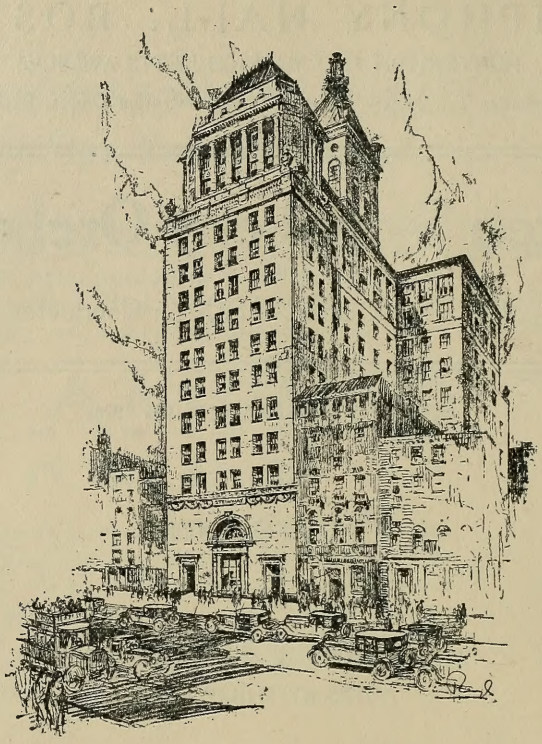
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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Van Wynbergen, C.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

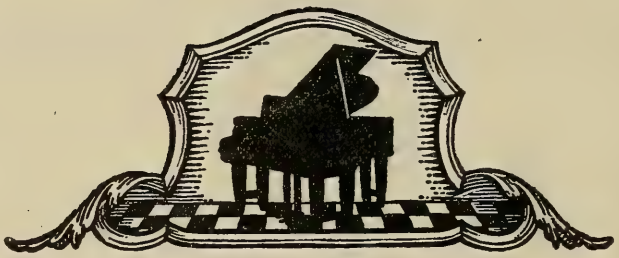
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Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, H.
Lorbeer, H.		Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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FRIDAY AFTERNOON, OCTOBER 9, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 10, at 8.15 o'clock

Beethoven Overture to "Leonore" No. 2, Op. 72

Debussy "Prélude à l'Après-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Ibert "Escales" (Ports at Call)

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II. Modéré, très rythmé.
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III. Animé; modéré.

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Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

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THE BEST IN TRAVEL

Overture "Leonore" No. 2, Op. 72 . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven's opera "Fidelio, oder die eheliche Liebe" with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798) was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts; "Judging from the contemporary criticism, it was now somewhat defective, simply from lack of stage experience."

The first performance in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler, Neumann, Oehlein, and Weinlich.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again

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on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while; I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an auto-

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graph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly

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to restore "Leonore" No. 2 to that position. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune had settled down upon her."

"Leonore" No. 2 was Beethoven's first grand overture. In general scope and in richness of development, it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The long, free fantasia of No. 2 is shortened; its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are many and great.

The No. 2 begins with an introduction, adagio, C major, 3-4. There are bold changes of tonality. Wind instruments enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme (oboe and violoncellos against arpeggios in violins and violas) is borrowed, though altered, from the Florestan melody heard in the introduction. The second theme enters in F major, then in C minor. The climax rushes to the famous trumpet-call, which is different in tonality and in other respects from the one in No. 3. The passage for hurrying strings that precedes the coda is one-half as long as the similar passage in No. 3. In the coda there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettle-drums.

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and the usual strings.

The last performance of No. 2 at these concerts was on April 2, 1904; Mr. Gericke, conductor.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

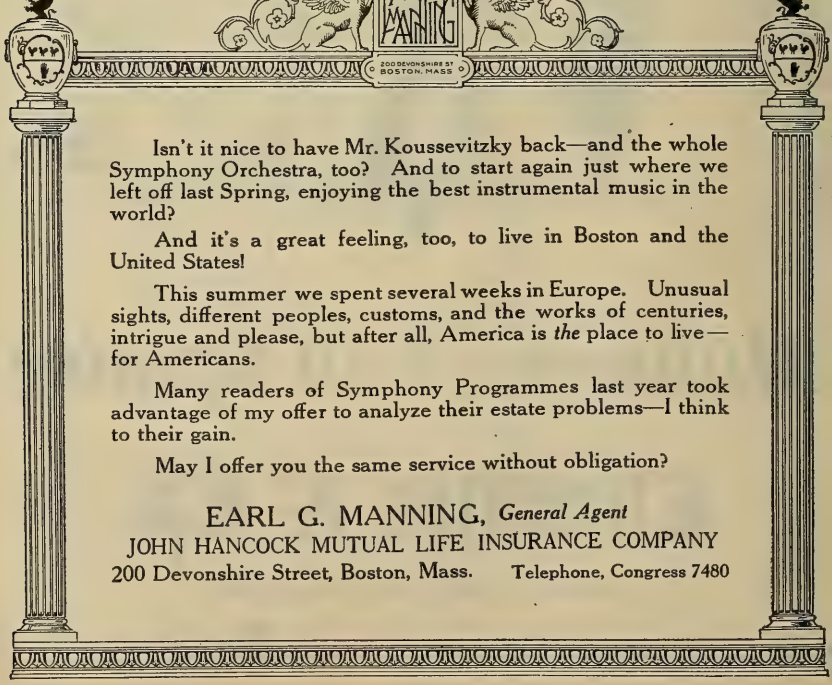
(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maitres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.



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Jays



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BOSTON TEMPLE PLACE ELEVEN

Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be

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excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know

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not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in the *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghileff, the director of the Russian ballets, has written

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a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin.* The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.



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"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard, Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral.



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There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féérique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."

CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.

*This analysis is condensed from the one in the catalogue of the publisher Leduc.

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"Le Jardinière de Samos." Five acts.

Chamber Music: Two movements for two flutes, clarinet, bassoon (National Society, 1923).

"Jeux," Sonatina for flute and pianoforte. Sonata for violin and pianoforte.

"Pièces Anépigraphes," String Quartet.

Pianoforte Music: "Histoires"; "Les Rencontres" (little Suite in the form of a ballet), for four hands; "La Ballade de la Geôle de Reading"; "Escales" (two movements), transcribed by the composer.

For Voice: "La Verdure Dorée" (text by Tristan Derème; "Trois Chansons" (text by Ch. Vildrac); Deux Mélodies, "Le Jardin du Ciel" and "Chanson" (poems by Catulle Mendès and Maeterlinck).

Organ: Three Chorales.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should



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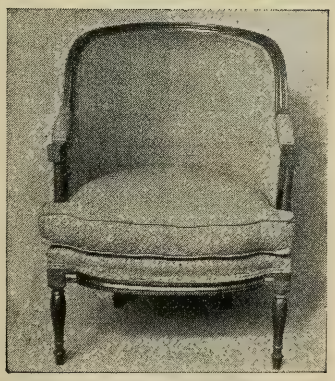
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try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck, has much to say about the influence of these works and the tragedy in the Schumann family over Brahms,

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as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna,

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber-music, songs, piano pieces. He died November 20, 1908.

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and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes,

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"Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture

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Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from

to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)



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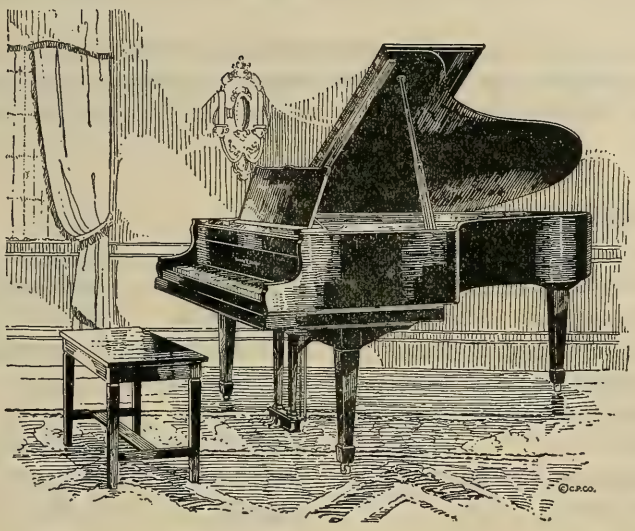
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Operating Income	$561,253.15	$576,293.44	$624,002.88
Payments	644,539.14	664,332.62	674,502.26
Operating Deficit	$83,285.99	$88,039.18	$50,499.38
Income Endowment Fund and Interest	6,934.06	6,713.80	8,685.83
Net Loss	$76,351.93	$81,325.38	$41,813.55

Since the close of the last season it has been necessary to incre estimated deficit $91,000.00 for the current season. We have pledges will be increased to at least $91,000.00.

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)24 and 1925 at the close of business July 31st. The past season was a)perating income increased over $47,000.00, while the expenses increased Endowment Fund, the result being a net loss of $41,813.55.

PAYMENTS	1923	1924	1925
Expense of Concerts, Rents, Travelling Expenses, Soloists, etc.	$170,366.58	$165,183.77	$156,904.82
Symphony Hall Maintenance	98,643.13	101,401.16	117,311.90
Programmes	32,286.30	35,702.10	39,287.35
Orchestra Salaries	303,124.21	317,661.11	318,121.60
Other Salaries	29,885.00	29,403.25	27,662.00
Insurance	1,845.14	1,998.76	2,105.03
Music	2,122.54	2,248.71	2,397.03
Interest on Notes	941.96	481.74	
Sundry Expense	5,324.28	10,252.02	10,712.53
	$644,539.14	$664,332.62	$674,502.26

se the aggregate salaries by approximately $50,000.00, which makes the of $27,613.00 towards this estimated deficit. We hope the total pledges

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Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director,

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otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer; but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classi-

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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cists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of

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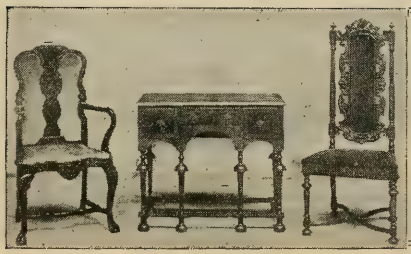
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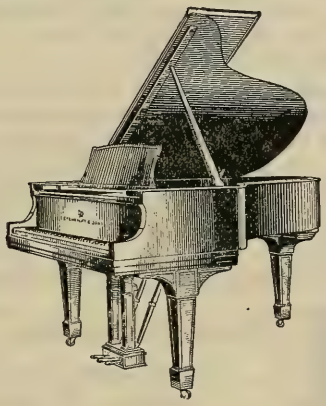


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the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily



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after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the

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The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

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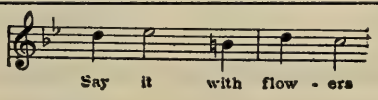
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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

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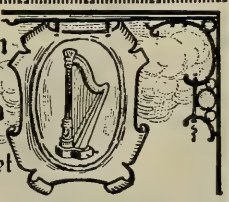
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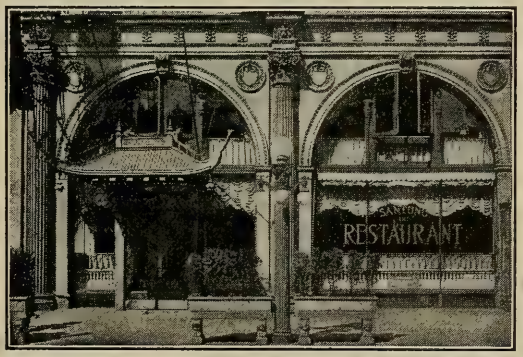
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trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in

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the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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The symphony has been played in Boston at concerts of the Boston Symphony Orchestra under—

Mr. Henschel: December 10, 1881; December 23, 1882; December 29, 1883.

Mr. Gericke: November 14, 1885; November 26, 1887.

Mr. Nikisch: April 19, 1890; January 31, 1891; April 23, 1892.

Mr. Paur: December 2, 1893; October 19, 1895; April 16, 1898.

Mr. Gericke (second term): April 14, November 24, 1900; December 27, 1902; February 25, 1905.

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SATURDAY EVENING, OCTOBER 17, at 8.15 o'clock

Corelli . . Concerto Grosso No. 8, Op. 6 ("Christmas Concerto"), for String Orchestra with Organ
(First time at these concerts)

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Berlioz . . . Fantastic Symphony No. 1, in C major, Op. 14 A

I. Dreams, Passions.
Largo; Allegro agitato e appassionato assai.

II. A Ball.
Waltz: Allegro non troppo.

III. Scene in the Meadows.
Adagio.

IV. March to the Scaffold.
Allegretto non troppo.

V. A Witches' Sabbath.
Larghetto; Allegro.

There will be an intermission of ten minutes before the symphony

A lecture on this programme will be given by Mr. R. G. Appel on Wednesday, October 14, at 5 o'clock, in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Programme

I. Aria, "Suicidio, in questi fieri momenti" . . . Ponchielli
(From "La Gioconda")
Miss PONSELLE

II.
a. Tre giorni son che Nina Pergolesi
b. A Pastoral Veracini
c. Träume Wagner
d. L'Oiseau Bleu Decreus
Miss PONSELLE

III. Piano Solos:
a. Elegie Rachmaninoff
b. Prelude, B-flat major Rachmaninoff
Mr. Ross

IV. Aria "Cavatina" (from "Il Trovatore") Verdi
Miss PONSELLE

V. Piano Solos:
a. Prelude, A minor Debussy
b. Intaglio, Waltzes in Miniature . . . John Tasker Howard
c. Pell Street (Chinatown) Emerson Whithorne
d. Country Gardens Grainger
Mr. Ross

VI.
a. Wings of Night Wintter Watts
b. Eros Grieg
c. To the Birds Georges Huë
d. A Memory Rudolph Ganz
e. Love's in My Heart Huntington Woodman
Miss PONSELLE

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NEXT SUN. AFT. OCT. 11 at 3.30	**ROSA PONSELLE** SOPRANO Opening Concert of Steinert Series
WED. EVE. OCT. 14 at 8.15	**ELENA GERHARDT** MEZZO-SOPRANO SCHUBERT-BRAHMS PROGRAMME
FRI. EVE. OCT. 16 at 8.15	**HARVARD-OXFORD DEBATE** "The Effect of Socialism on Social Progress"
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THURS. EVE. OCT. 22 at 8.15	**MARGARET MATZENAUER** CONTRALTO Opening Concert of the Wolfsohn Series
SUN. AFT. OCT. 25 at 3.30	**SHURA CHERKASSKY** THE PHENOMENAL BOY PIANIST
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Thursday Evening, October 22

ATTRACTIONS	DATES
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CECILIA HANSEN	November 5
REINALD WERRENRATH	December 3
JOSEF HOFMANN	December 17
MARIA KURENKO	January 7
ALBERT SPALDING	January 21
CLEVELAND ORCHESTRA NICOLAI SOKOLOFF, Conductor	February 11
EDWARD JOHNSON	February 25
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Saturday Afternoon, October 17, at 3.00

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Tuesday Evening, October 20, at 8.15

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Tuesday Evening, October 27, at 8.15

MARIE ANTOINETTE-COMEAU

SOPRANO

JESSIE FLEMING VOSE, Accompanist

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Wednesday Evening, October 28

VIOLIN RECITAL

JULIUS RISMAN

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Programme includes first Boston performance of Szymanowski's Sonata for piano and violin

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Thursday Evening, October 29

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Saturday Afternoon, October 31, at 3.00

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.. PROGRAMME ..

I.

a. Auf dem Kirchhofe
b. Wir wandelten
c. Sonntag
d. Immer leiser wird mein Schlummer
e. Willst du, dass ich geh
f. Weit ueber das Feld

— — — Johannes Brahms

II.

Seven Songs from "Schwanengesang" — — — — — — Franz Schubert

a. Aufenthalt
b. Das Fischermaedchen
c. Die Stadt
d. Abschied
e. Ihr Bild
f. Liebesbotschaft
g. Staendchen (Leise Flehen)

III.

a. Regenlied } *without interruption*
b. Nachklang }
c. Botschaft
d. Der Tod das ist die kuehle Nacht
e. Feinsliebchen
f. Der Schmied

— — — Johannes Brahms

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PROGRAMME

HANDEL	Care Selve
SCARLATTI	Le Violette
SCHUMANN	Wenn ich in deine Augen seh
BARBIROLLI	Depart
AUGUSTA HOLMES	Thrinodia
BANTOCK	The Peach Flower
CYRIL SCOTT	The Sands of Dee
DUNHILL	The Cloths of Heaven
SOMERVELL	From the cycle of songs from Tennyson's "Maud"
	a. Birds in the High Hall Garden
	b. Come Into the Garden, Maud
CYRIL SCOTT	Lento
SMETANA	Bohemian Dance
FOOTE	Once at the Angelus
WHELPLEY	The Nightingale has a Lyre of Gold
MACDOWELL	The Sea
HILL	Waiata Maori
BROWN	Steal Away
BURLEIGH	Sinner, Please Don't Let this Harvest Pass
BURLEIGH	Deep River
BURLEIGH	Go Down, Moses

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Thursday Evening, October 15, 1925, at 8.15 o'clock

HENRY LEVINE

PIANIST

PROGRAMME

a. Menuet Bach
b. Prelude and Fugue in C minor (Book I.) Bach
c. Nirvana Ernest Bloch
d. Poems of the Sea Ernest Bloch
1. Waves 2. Chanty 3. At Sea

a. Humoreske in G-sharp minor Grieg
b. Nocturne in D-flat
c. Waltz in A-flat, Op. 42 } Chopin
d. Ballade in G minor

a. La Cathédrale Engloutie Debussy
b. Three Humorous Pieces
1. General Lavine (eccentric) Debussy
2. A Braggart a-Walking Goes Arthur Crew Inman
3. In a Vodka Shop (to Miss Myra Hess) Arnold Bax
c. The Dancer in the Patio (Tango) Charles Repper
d. Hungarian Rhapsody, No. 6 Liszt

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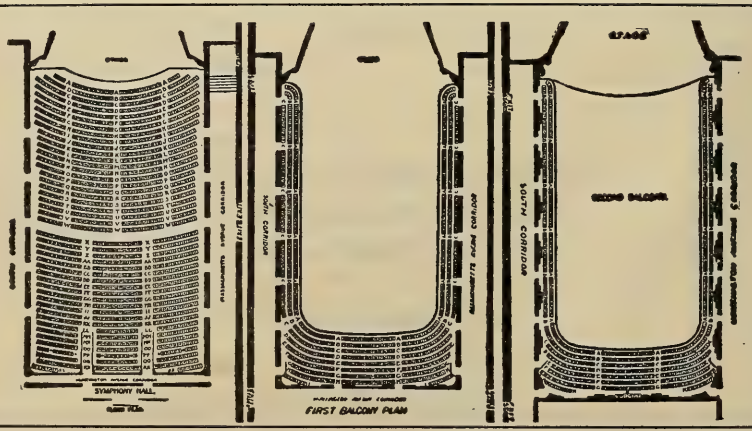
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FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
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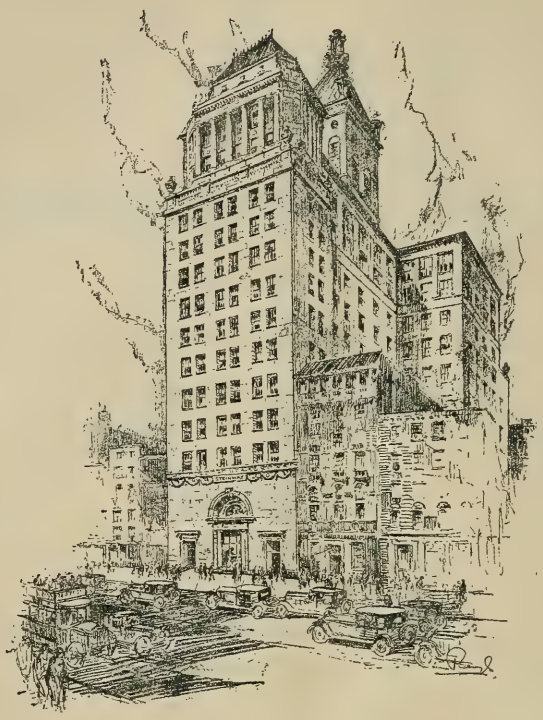
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Kunze, M.
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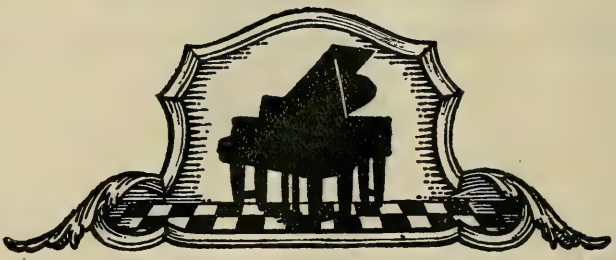
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Concerto Grosso, No. 8 ("Christmas" Concerto, Op. 6)

Arcangelo Corelli

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

The twelve Concerti grossi of Corelli for two violins and violoncello as Concertino obbligato and two violins, viola, and bass as Concerto grosso, were Corelli's last work. They were published in folio at Rome in December, 1712.

The edition used at these concerts is Ricordi's, edited by Alceo Toni† (for strings and organ). There is this description: "*Fatto per la Flotte di Natale.*"

This edition of the Concerto was performed in Boston at a concert of the Eighteenth Century Symphony Orchestra, conducted by Raffaele Martino, in the St. James Theatre on February 24, 1924. Miss Persis Cox then played the harpsichord part.

The Concerto was announced for performance at Mr. Koussevitzky's concert in Paris on May 29, 1924.

* * *

*This date is given by Riemann; Paul David in Grove's Dictionary gives February 12th or 13th. The dates of Corelli's birth and death "depend on the translation of Corelli's epitaph as copied by Dr. Burney in his 'History,'" says David.

†Alceo Toni, born at Lugo (Romagna), on May 22, 1884, a pupil of Pratella, went to Milan where he composed and conducted. In 1921 he gave a series of concerts of Italian music at Bucharest He has conducted important concerts at the Augusteo, Rome. He has composed much chamber and vocal music, sacred music and operas, and has revived many ancient works. He has held the technical direction of the Raccolta Nazionale delle Musiche italiane, Milan and is music critic of *Il Popolo d'Italia* of that city.

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Corelli, famous violinist and illustrious composer, was a pupil of Giovanni Benvenuti, at Bologna. He went to Rome in 1671; joined the orchestra of the Capranica Theatre, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81 (Munich, Heidelberg, Hanover), but in 1682 he made Rome his abiding-place and there he was befriended by the Cardinals Benedetto Pamphili and Ottoboni. The story that going to Paris in 1672, he excited Lulli's jealousy, is doubted. His European reputation and his influence on other composers were great. He bequeathed a valuable collection of paintings and about $300,000 to Cardinal Ottoboni, in whose palace he lived. The Cardinal accepted the pictures, but gave the money to Corelli's relatives.

It is said that Corelli in his later years was a prey to melancholy. Modest, amiable, he was simple in his life, dressing almost shabbily; always going about on foot, instead of taking a carriage.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested.

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"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch† and scored for

*Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

†Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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On the fly-leaf of the score is a poem in German.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more trans-

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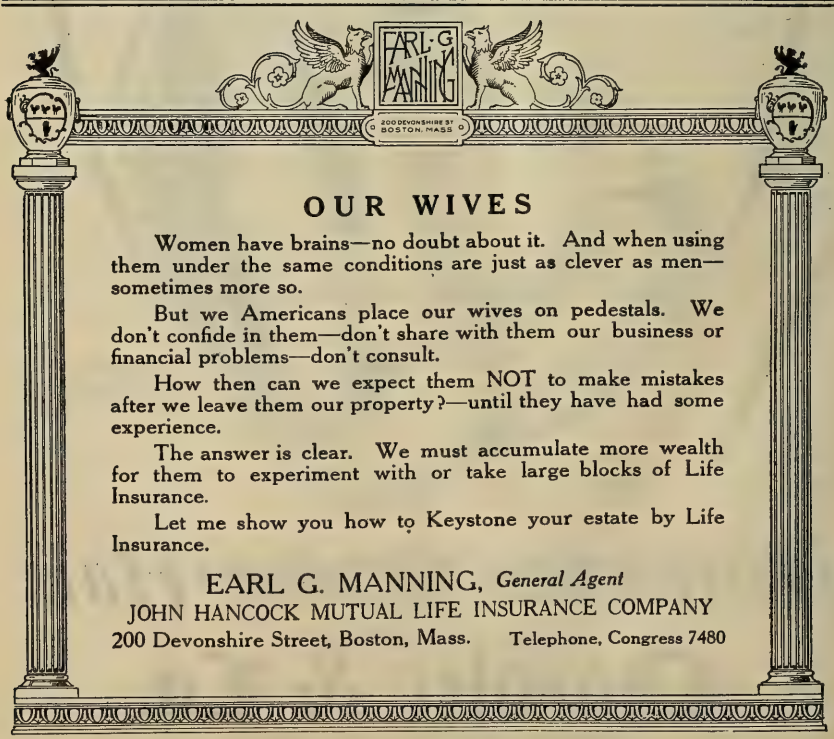
figured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was



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in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

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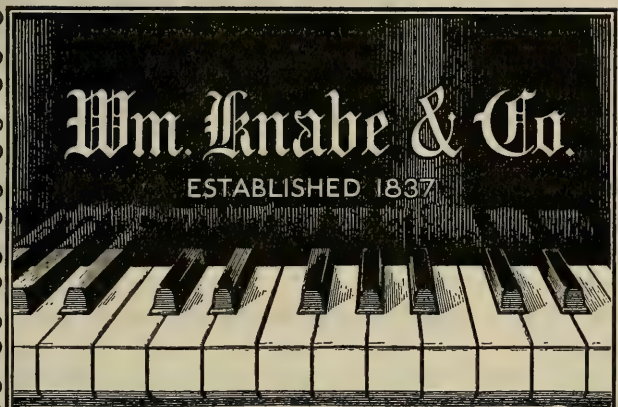
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I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before

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the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tam-tam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

FANTASTIC SYMPHONY, No. 1, IN C MAJOR, OP. 16A . HECTOR BERLIOZ

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie"

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(Lelio; or, The Return to Life). Berlioż published the following preface* to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-de-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light

*The translation into English of this preface is by William Foster Apthorp.

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rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately



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at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

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"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, at a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now became a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus

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sings the prose for the dead, the plain-song (*Dies Irae*), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the Dies Irae, and the dream is at an end."

* * *

Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text

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of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultuous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am alone in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

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This mixture of hope and fear, and these ideas of happiness disturbed by certain dark forebodings, form the subject of the Adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

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first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

* * *

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand?*

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first on September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

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still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony. To the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London,

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and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure;



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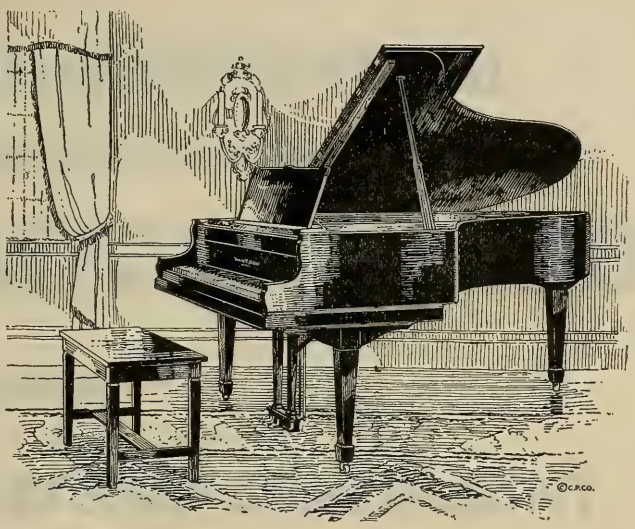
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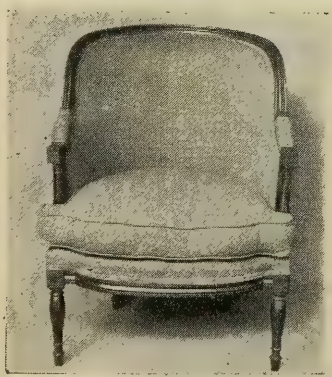
the American Mercury, September, 1924

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and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote to Ferrand on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month. They are

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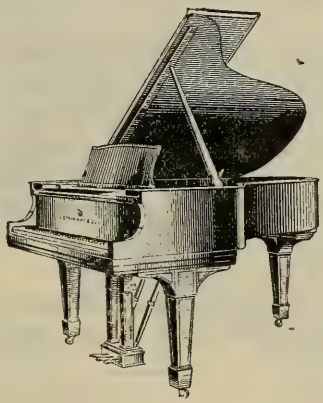
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very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field

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near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his "Ariel," Camille Moke* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camilla, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien,

*Marie Félicité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

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Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and his bitter "Euphonia ou, la ville musicale,"* a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by this marshalling of dates.

At last Berlioz, determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome*, and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,'† the scene 'Sardanapale,' with one hundred musi-

*Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Mlle. Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, where the allusions are more clear.

†"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.



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cians for *THE CONFLAGRATION*, and at last the 'Fantastic Symphony,' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if her heard it: "Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but

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she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions, —Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hait cut brush-like, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe*, high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall. He was especially impressed by the Sabbat, "where the Devil sings the

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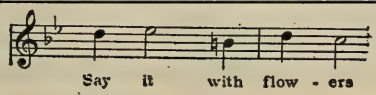
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mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Mme. Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear to-day." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

"A separation became inevitable," says Legouvé. "She who had been Mlle. Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwith-

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standing his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio* early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

*
* *

The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two

*Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inés in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise, in the *Journal des Débats*, of her face, figure, and singing. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial.



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years; Schumann had just obtained his mother's permission to study music; Verdi was a poor, unknown student at Busseto; César Franck was eight years old; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tchaikovsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here, at concerts of the Boston Symphony Orchestra, December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905, March 6, 1909, April 26, 1918, March 5, April 30 (by request), 1920, October 13, 1922.

A performance by the New York Symphony Orchestra was led by Felix Weingartner in Symphony Hall, Boston, January 17, 1906.



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The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettle-drums, and strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz 3 in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme, Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue*, Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the

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symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz.

II. Ball Scene, Allegro non troppo, A major, 3-8. Two flutes (one interchangeable with piccolo), oboe, two clarinets, four horns, two harps, strings.

III. Scene in the Fields, Adagio, F major, 6-8. Two flutes, two oboes (the second interchangeable with English horn), two clarinets, four horns, four bassoons, four kettle-drums (each one played by a separate player), strings.

IV. March to the Scaffold. Two flutes, two oboes, two clarinets, four horns, five cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettle-drums, snare-drum, bass drum, cymbals, strings. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 389, 394, 419, and "Un Romantique sous Louis Philippe" (Paris



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1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.)

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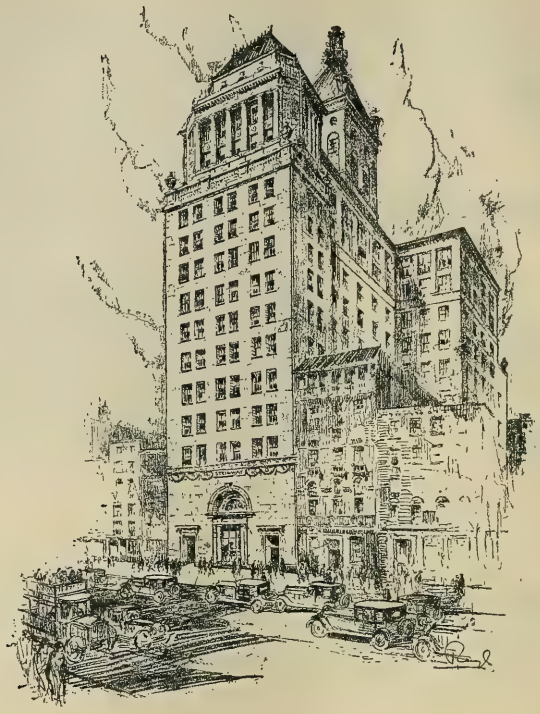
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Basses.

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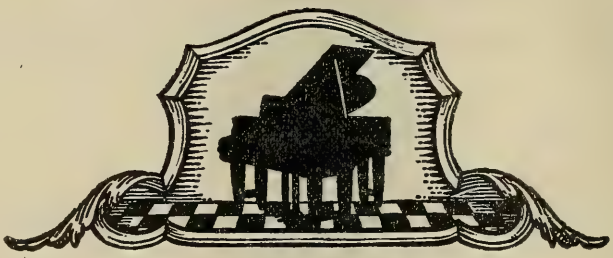
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Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

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Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.		Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

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SATURDAY EVENING, OCTOBER 24, at 8.15 o'clock

Liadov . . . From the Apocalypse, Symphonic Picture, Op. 66
(First time in Boston)

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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"From the Apocalypse"—Symphonic Picture, Op. 66

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

The score dedicated to Alexander Siloti bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettle-drums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922.

Liadov's father and grandfather were professional musicians. His

*Some music lexicons say at Novgorod; others say at Leningrad.

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father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

His chief works are as follows:

ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn, Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From The Apocalypse," Op. 66; "Nenia," Op. 67. A ballet "Leila and Adelai" was left unfinished.

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands),

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Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexandre Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

Liadov's "The Enchanted Lake" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 10, 1922; his "Kikimora" on February 10, 1922; his "Baba-Yaga" as early as January 7, 1911.

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Petrograd.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Petrograd on February 20, 1896, was also based on the sketches for this Symphony.

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London.

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become

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cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I

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hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Petrograd in good spirits, but he was depressed because

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the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

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The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any



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rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.



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Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled

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with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third

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Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most

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tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky; call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance' it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious

*Note the effect of the constant drum beats in O'Neill's "The Emperor Jones."

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and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.



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2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

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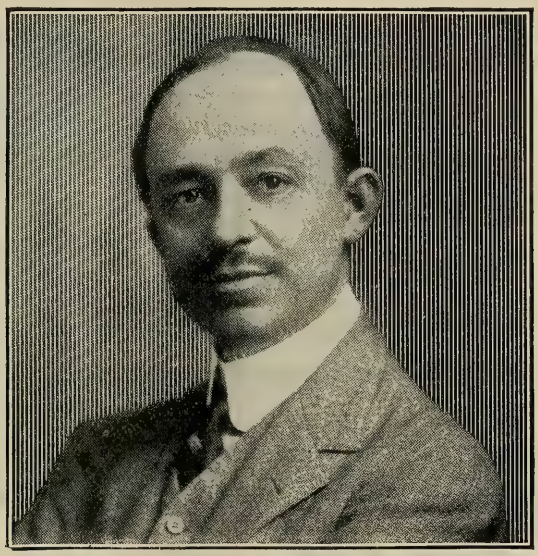
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Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
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oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable



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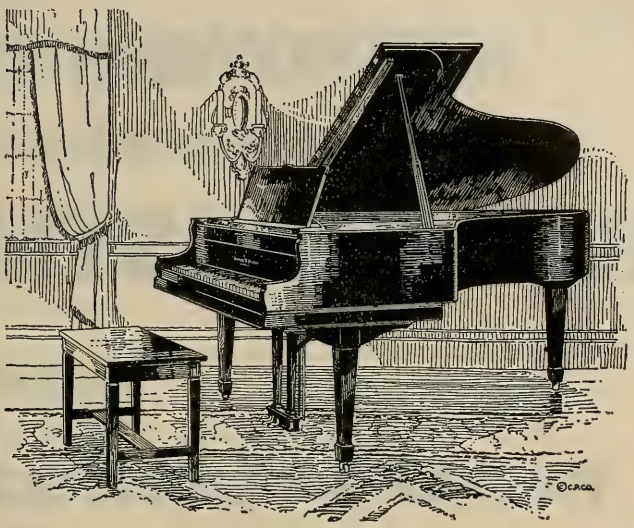
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—From the Article "Koussevitzky" by Ernest Newm

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e American Mercury, September, 1924

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with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tam-tam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on January 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924.

* * *

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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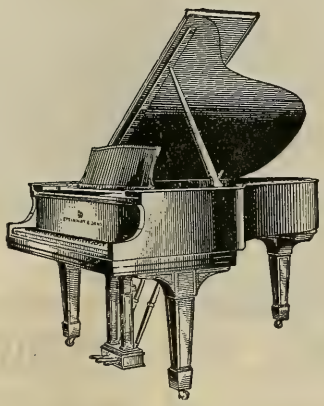
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Edmond Allegra was born in Geneva, November 28, 1889, of Italian parents. He studied at the Geneva Conservatory and later at the Conservatory at Lyons, where he took by a unanimous vote a first prize. From 1916 until last year he has been solo clarinetist for the Tonhalle Orchestra at Zurich.

Mr. Allegra has been particularly prominent in the performance of chamber music, notably in Germany, France, and Switzerland. He gave the first public performance of Stravinsky's three pieces for clarinet, and has also played in his "L'Histoire d'un Soldat." Busoni dedicated to Mr. Allegra his three works for clarinet, also his clarinet concertino, which he performed under the composer's direction at the Paris Conservatoire, in 1905. Mr. Allegra was the clarinetist in the first performance of Poulenc's sonata for clarinet and bassoon at the Salzburg Festival of 1924.

First Rhapsody for Clarinet in B-flat, with Orchestral (or Piano) Accompaniment Achille Claude Debussy

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The Rhapsody was written as a piece for clarinet students at the Paris Conservatory competition in 1910 for prizes. There were fourteen competitors. First prizes were awarded to Messrs. Vandercruyssens, Héry, and Brussiau. The Rhapsody is dedicated to Prosper Charles Joseph Mimart, then professor of the clarinet at the Paris Conservatory.*

The version for clarinet and piano was published in 1910. The version for clarinet and orchestra, published in 1911, calls for these instruments: two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, two trumpets, triangle, cymbals, two harps, strings (with solo violin and solo viola).

The Rhapsody was played in Boston by Georges Grisez, clarinetist, and Alfred De Voto, pianist, at a Longy concert on February 13, 1911.

*His younger brother, a clarinetist, has been a member of the Boston Symphony Orchestra for many years.

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ENTR'ACTE

ANOTHER HERESY HUNT

(*Manchester* (England), *Guardian*)

"If music be the food of love," observed the Duke of Illyria to his musicians, "play on"—but, with something rather like the same conjecture in mind, that is not at all the instruction which has been issued by the Washington police. These are reported to have

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unearthed some ancient regulation forbidding the playing of "indecent music" and it is announced that they will enforce it—as soon as they have been able to decide what constitutes indecent music. It is a difficulty which will have occurred at once to even less astute (and suspicious) minds than those which are functioning so actively beneath the helmets of the Washington police. So far they do not seem to have much to guide them. One expert says that what the law intends to put down is "that hootchy-kootchy sort of intonation," but this seems to be definitely trespassing into the region of the slithy toves who gyre and gimble in the wabe, and another Lewis Carroll or Edward Lear seems to be needed as an interpreter. A rival exponent of the resurrected law declares that it has in mind "that tomtommy sort of Oriental music that makes men forget their homes and babies." Alas! so very much depends on the man, the home, and perhaps even the babies—those same strains which sing like false, seductive sirens in the ears of one man may merely send his neighbor to sleep. The truth is that the Washington police, if this report be true, have set themselves an inquiry beside which the heresy-hunt of Dayton is like asking a man with a watch the time. Granted that music, like every other art, has something to say—but what that something is may be debated eternally, for it depends very much on the listener. And—again as with other arts—the listener's standards vary with



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WITH the people of the earliest civilization the transmission of messages was an exceedingly slow and laborious task. In those days, the *spoken word* was the medium by which thoughts were transmitted and perpetuated.

The exigencies of life were such that man's chief problem was that of survival. To live each day as it came and went taxed his physical and mental capacities to the utmost, and left little time for putting his thoughts into permanent form for the benefit of generations to come. Yet posterity has received from him many interesting accounts by means of oral tradition.

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his generation. Some found Wagner "improper," but few withers are wrung today by that fear. Today there are those who incline to the opinion that some of the languorous, wistful strains of Debussy or Ravel are reaching out into vistas which an active, God-fearing Rotarian would do well to leave unexplored—and yet it may be suspected that if those strains were played to the Washington police, so far from being provoked and seduced they would be undeniably bored. Who, in short, shall decide what music does or does not express—particularly when one bears in mind the fact that some of it (to adapt Matthew Arnold's lofty complaint about certain examples of London architecture) expresses merely the composer's inability to express anything at all?

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Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

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Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!



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And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When



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I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be

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again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

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* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.



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of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

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The second part of the programme will be furnished by the famous pianist, Mr. Josef Hofmann.

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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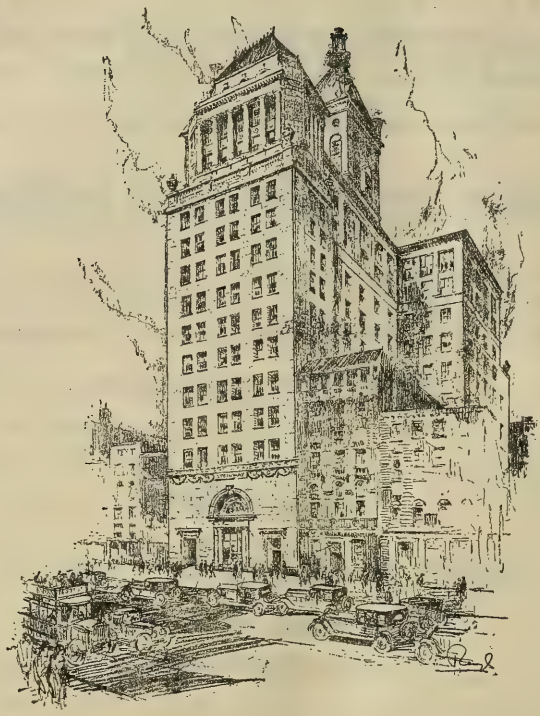
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Messina, S.
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Keller, J.
Zighera, A.
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Marjollet, L.

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Fourth Programme

FRIDAY AFTERNOON, OCTOBER 30, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 31, at 8.15 o'clock

Weber Overture to "Euryanthe"

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

Stravinsky Suite, "Le Chant du Rossignol"
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Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind. The two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there,

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had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Tugendsamen Euryanthe von Savoyen" ("The Story of the Innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette," by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

*The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theater An der Wien, Vienna, December 20, 1823, and performed only twice.

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Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which

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I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth' " (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh' " (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby

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separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau. Jules Benedict declared that the Largo episode was not intended

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by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

The first performance of the opera in the United States was in New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy.

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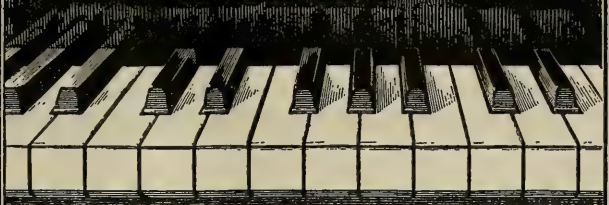
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Anton Seidl conducted. On December 1, 1884, the Liederkranz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. We quote from a letter of the Berlin correspondent of *Musical America*. This letter was dated March 11.

" 'The Seven Ravens'* is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view."

The chief singers at this performance were Mmes. Halfren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann, and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft."†

*Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

†It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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Symphony in D minor, No. 4. Op. 120 . . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipsic, under David's direction. December 6 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

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the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia' "); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano



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stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelsshon's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

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"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. The programme was as follows:—

Part I: 1. Symphony in D minor, No. 4, Schumann (first time in Boston): 2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer*; 3. Second Part from "Hymn of Praise," Mendelssohn (by request). Part II: 4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollen-

*Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera. "The Corsican Bride" (New York, 1861), operattas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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hauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Ribas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892.

*Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

* * *

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam

*"The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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(Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in

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B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.



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Stravinsky began to write "Le Rossignol," a "lyric play," in 1909. After he had completed the first act, he abandoned the further composition. He said to M. D. Calvocoressi: "I can write music to words—that is, songs; or music to action, as ballets; but the co-operation of music, words, and action is something that daily is to my mind more and more inadmissible; and if I should finish 'The Nightingale,' I do not think I shall ever try to write another work of the kind." Having completed the ballets "L'Oiseau de Feu," "Petrouchka," and "Le Sacre du Printemps," he returned to "The Nightingale," and completed it in 1914.

The libretto by Stravinsky and S. Mitousov is based on the familiar story of Hans Christian Andersen. The lyric drama was produced at the Paris Opéra in May, 1914. The Nightingale, Aurelia Dobrovolska; Death, Elisabeth Petrenko; Kitchenmaid, Marie Brian; Fisherman, Alexandre Belianin; Ambassadors of the Japanese Emperor, Elisabeth Mamsina, Basile Charonov, Fedor Ernst. The stage settings were by M. Benois; the dances composed and arranged by M. Romanov. The Nightingale was in the orchestra.

During the war, Stravinsky turned the lyric drama into a ballet, which was produced by the Ballet Russe at the Paris Opéra on February

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2, 1920. Mmes. Karsavina ("Song of the Nightingale"), Lydia Sokolova, and M. Idzikovski (the Mechanical Nightingale), were the chief dancers. The scenery was by Matisse; the choreography by Massine. In the transformation of his work, Stravinsky omitted much of the material in the first act; the greater part of the second and third acts, including the Chinese march, the mock funeral march, the songs of the real and the mechanical Nightingales, were retained. There was some new matter; the instrumentation was revised; the voice parts, solo and choral, were in many instances given to instruments. The title was changed to "Chant du Rossignol."

This ballet was produced as a symphonic poem by Mr. Koussevitzky at his concert in Paris on October 26, 1922.

The first performance in North America was by the Philadelphia Orchestra at Philadelphia, Mr. Stokowski conductor, on October 19, 1923.

For this performance the following argument was published in the Programme Book of the Philadelphia Orchestra. Mr. Lawrence

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Gilman, the accomplished editor of those Programme Books, wrote that the argument was authorized by Stravinsky for use when there are performances of the symphonic poem in the concert room, although the argument is not printed in the score. The commentary utilizes passages from a French version of Andersen's fairy tale.*

(a) *The Palace of the Chinese Emperor.*—Extraordinary preparations had been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms. . . . The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

(b) *The Two Nightingales.*—The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction—which is saying a great deal, for these persons are not

*Is the translation into English by Mr. Gilman?



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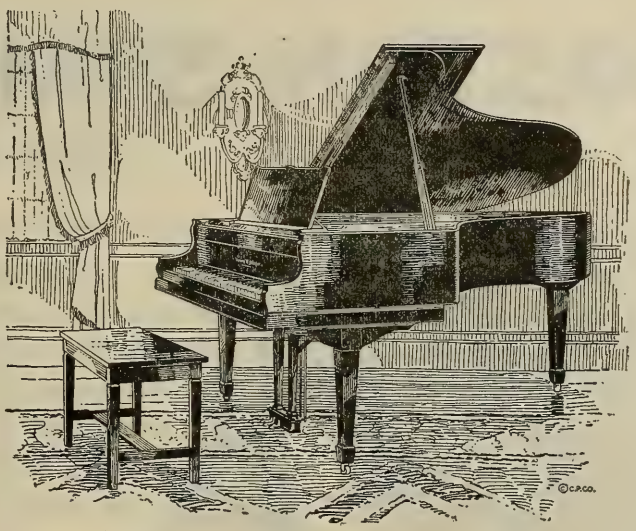
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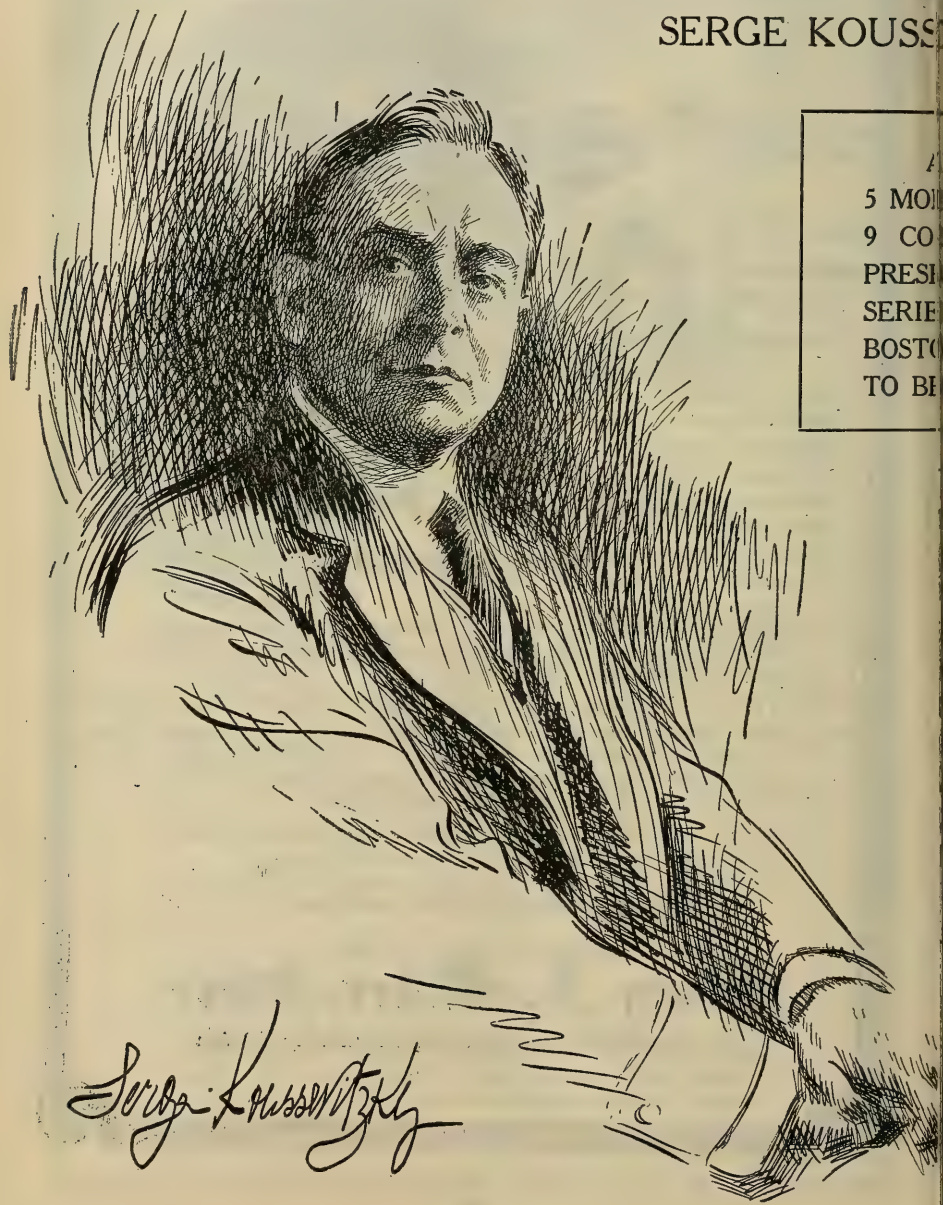
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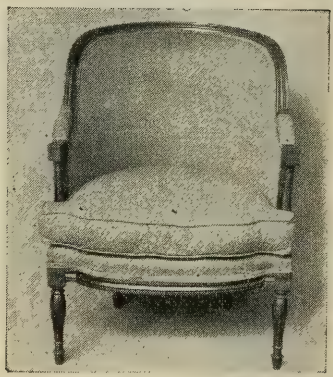
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easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

One hears the song of the fisherman, who has recovered his lost friend.

(c) *Illness and Recovery of the Emperor of China.*—The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds . . . , reminding him of things that caused the sweat to run down his brow. "Music! music!" cried the Emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing!—sing!" But the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing: it was the real nightingale. As it sang, the ghostly heads became paler and paler.

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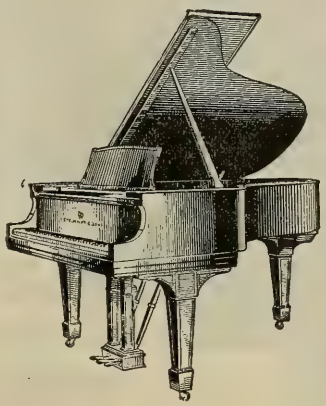
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. . . Even Death listened, and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the Nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold, white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well.—*Funeral March:* The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

The Fisherman, whom the Nightingale has rejoined, sings anew his song.

The symphonic poem begins (Presto) with a passage from the introduction to the second act of the opera. In the opera it bears the title "Courants d'Air." The Chinese March for the assembling of the Court is written for the most part in the pentatonic scale. The Song of the Nightingale is at first a cadenza for the flute, then a melody for flute and clarinet; later for solo violin. The melodies are based on phrases of the Nightingale's Song in the opera: "Ah, joie, emplis mon cœur, un doux parfum m'enivre." The Japanese envoy appears (trumpet). The mechanical nightingale sings (piccolo, flute, oboe). A solo trumpet brings to mind the Song of the Fisherman (Act II of the opera).

The solo trombone in the next section is associated in the opera with Death. The voice of the real nightingale is heard, a song of gardens and stars, and then of Death's garden: "Further away is a peaceful

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garden, enclosed by a white wall. The dead sleep there in peace. All is silence there." A funeral march brings in the courtiers prepared to mourn, but the Emperor greets them with a cheerful "Good morning, all." Then follows the epilogue that in the opera accompanies the fall of the curtain; the Song of the Fisherman, happy in regaining his friend the nightingale; the fisherman sings of beauty eternal and the passing of Death.

* * *

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, clarinette piccolo in E-flat, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, bass-drum, and other drums, tambourine, cymbals, triangle, tam-tam, celesta, pianoforte, two harps, and strings.

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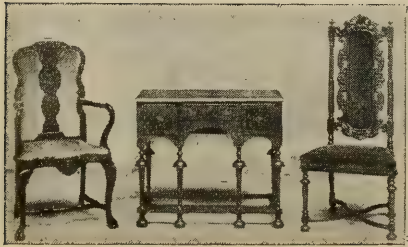
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Entr'acte, "The Battle," from the Opera "The Tale of the Invisible City of Kitesch and of the Maiden Fevronia"

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, Russia, on March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov thought of this opera as early as 1898. In 1903 he and his librettist, Bielski, began work on it. In the summer of 1904 Rimsky composed the unfinished scene of Act III and completed the orchestration of the opera. This and the later "Coq d'Or" were his last works for the operatic stage. "The Tale of the Invisible City of Kitesch," in four acts, was produced at the Maryinski Theatre, Leningrad, on February 7, 1907, with great success. The Censor had

*This date is given in Belaiëv's catalogue. One or two music lexicons give May 21.

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objected somewhat to the libretto because of its "semi-religious" character.

According to Mr. Montagu-Nathan, there is in the score the musical expression of pantheism, of religious ecstasy, of the pagan attitude towards Christianity, and of the ascetic attitude towards life. The composer dwelt on the beauty of natural phenomena and called attention through his music to the old devotional practices surviving in the Russian peasants' ceremonial dances and games.

The libretto is based "on the chronicles of Kitesch, which appear in Bezsonov's edition of Kirievsky's collection."

The story is told as follows by Mrs. Rosa Newmarch*:

In the opening scene Fevronia is in the forest about Little Kitesch. She sings a song in praise of all living creatures and welcomes as her friends a bear and birds,

*We have condensed portions of her description.—Ed.



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among them a crane. Young Prince Vsievolod sees her and falls in love. Archers in search of him enter. The maiden then learns her lover's identity.

In the next act is shown the market place in Little Kitesch, crowded with all sorts of archaic Russian types. Some "superior people" grumble at the marriage of the Prince to an unknown, homeless girl. The wedding procession enters. A fresh group of people rush in terrified, followed by the Tartars, who seize Fevronia. They compel a crazy drunkard Kouterma to guide them to Kitesch the Great.

The scene changes to Kitesch the Great, where the old Prince and his son, the bridegroom, are listening to the account given by the fugitives of the destruction of Little Kitesch by the Tartars. All are horrified to hear that Fevronia has fallen into their hands. The Prince assembles his soldiers and goes out to meet the enemy. While the women are singing a lamentation, the church bell begins to ring of its own accord. The old Prince declares it is a miraculous sign that the town will be saved.

The curtain rises next on the Tartar encampment on the shores of the Shining Lake. Their two leaders have fought; one is left dead; all the others have fallen

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asleep. Fevronia takes a knife from the dead Tartar chief and cuts Kouterma's bonds. He is about to escape when the sound of a bell arrests him. He rushes to the lake with the intention of drowning himself, but a ray of sunlight falls on the water, in which he sees reflected the city of Kitesch the Invisible. Now he makes his escape, taking Fevronia with him. The Tartars are awakened. They, too, see the miraculous reflection, and exclaim in terror: "Awful in truth is the God of the Russians."

Fevronia passes some hours alone in the gloom of the enchanted forest with Kouterma; but she prays, and presently he leaves her. Then little lamps appear in the trees, and gold and silver flowers spring up in the grass, while the Paradise Birds, Aklonost and Sirin, sing to comfort her. Aklonost tells her he is the messenger of death. She has no fear of death, and weaves herself a garland of immortal flowers. The spirit of the young Prince appears to her. He tells her that he has been killed; "but now," he says, "thank God, I am alive." He gives Fevronia some bread, bidding her eat before she starts on her long journey; "who tastes our bread knows eternal happiness," he says. Fevronia eats and throws some of the crumbs

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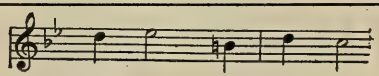
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to the birds; then with a prayer, "Christ receive me into the habitations of the just," she disappears with the spirit of the Prince.

After an orchestral interlude, the curtain rises upon the apotheosis of the City of Kitesch. The Paradise Birds are heard proclaiming: "The Celestial gates are open to us: time has ceased; Eternity has begun." The people come out to welcome Fevronia and the Prince, and sing their epithalamium. Fevronia now learns that Kitesch did not fall, but only disappeared; that the northern lights bore the prayers of the just to heaven; and also the cause of the blessed and miraculous sound heard by Kouterma. Then the Prince leads his bride into the cathedral while the people sing: "Here shall there be no more tears or sorrow, but everlasting joy and peace."

The battle piece is the entr'acte between the first and second scenes of Act III. The Prince and his soldiers have gone forth to battle. Mists arise; the church bell begins to toll. A gauze curtain falls, and the battle piece begins. Allegro molto, with a figure for bass clarinet and bassoons. There is a folk-like melody for violins and wood-wind in imitation; and a darker theme of Oriental character for the basses.

This Entr'acte was performed for the first time in America by the Philadelphia Orchestra, Mr. Stokowski conductor, at Philadelphia on October 26, 1923.

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This opera, which has for its subject the conflict between old and new Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosithée, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia and Prince Golitsyne, the representative of civilized



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Europe, that one was beginning to understand and appreciate even in the circle of the tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *raskolnitsy*, Marfa vibrating with youth and passion (something after the manner of Potiphar's wife), Suzanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltsy; the suicide *en masse* of the heretics at the end of the opera, when Dosithée sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Moussorgsky, writing the libretto, dropped out certain scenes and characters. The best part of the opera was written between 1872 and 1875. He worked on it in his last and wretched years, but left the opera unfinished. It was completed and orchestrated by Rimsky-Korsakov. It was published in 1882. The first performance of the opera was given in Leningrad by the Musical-Dramatic Society in 1885, by amateurs directed by Holstein. Singers, chorus, chorus-master, players, and conductor were all amateurs. Pierre d'Alheim

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speaks of a production at Kiev in October, 1892, and of a performance in a private theatre at Leningrad in October, 1893. Moscow, on November 24, 1897, heard the opera performed by the Private Opera Company, with Chaliapin the leading singer. A Russian company gave the opera in London on July 1, 1913; Beecham revived it (in English) in London on October 26, 1917. Mr. Koussevitzky conducted when the opera was performed at the Paris Opéra, in April, 1923.

Extracts, among them the Dance of the Persian Women, orchestrated (and with harmonies corrected) by Rimsky-Korsakov, were performed at the second of four concerts given in Leningrad in the season of 1879–80.

The first performance in the United States was at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in New York, on February 25, 1905, when the Prelude and the Turkish March were also played for the first time in that city.



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It has been suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

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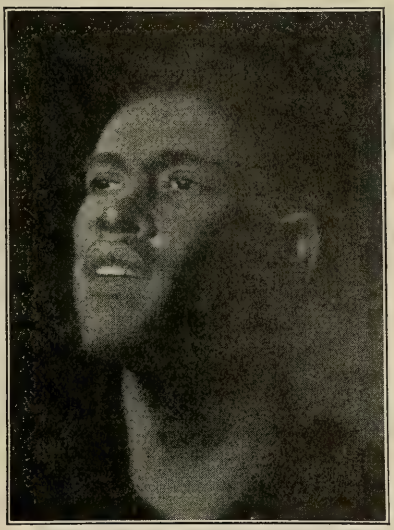
Symphony Hall, Boston.

SYMPHONY HALL

SUNDAY AFTERNOON
NOVEMBER 15, at 3.30

ROLAND HAYES

TENOR



FROM A PAINTING BY GLYN PHILPOT

Programme

I.

MOZART . . Aria, "TALI E CONTANTI SONO" (LICENZA)

II.

WOLF . . { BENEDEIT DIE SELGE MUTTER
WENN DU ZU DENBLUMEN GEHST
WER SEIN HOLDES LIEB VERLOREN
DASS DOCH GEMALT ALL DEINE REIZE WAREN

III.

GRIFFES . { THE DREAMY LAKE
COME, LOVE
ROSE OF THE NIGHT

IV.

NEGRO SPIRITUALS

SOMEBODY'S KNOCKIN' AT THE DOOR
LIT'L DAVID PLAY ON YOUR HARP
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD
I'M A SINGIN' WITH MY SWORD IN MY HAND

When Roland Hayes returned to Berlin to give a recital on September 14, 1925, and another on October 1, the German capital had evidently not forgotten his extraordinary debut of 1924, for they crowded the large Philharmoniesaal. The following quotation is representative:

"No, God knows, we would not have Hayes white! The negro tenor—who visits Berlin for the second time—has strong qualities. Free and light rises his voice headwards; a fine voice, whose pure tones captivate the ear. Hayes sings an excellent Italian, a very notable German, an irreproachable English. His tones carry.

His chest resonance is rich. No parrot-like babbling of a German text, in the manner of Japanese concert singers. No, a minute sympathy with the least shades of meaning in the German Lied, which, say what you will, is a thing to wonder at. European arrogance reefs its sails before the culture of this black singer. The people who did not know Hayes were probably drawn by curiosity. They found an artist."

Borsenzeitung, September 17, 1925

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Mr. Koussevitzky brought out the Prelude at a Symphony concert on October 24, 1924.

The Dance is in the second scene of the fourth act. Prince Khovanski, at table, first hears young girls sing to distract him. A messenger from Prince Golitsyne enters, is rebuked, and then Khovanski calls for his Persian dancers. The music, a slow movement at first, then agitated more and more to the end, is of frankly oriental character.

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Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 13, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 14, at 8.15 o'clock

Tansman Sinfonietta (for small orchestra)

I. Allegro molto.
II. Mazurka.
III. Notturno.
IV. Fuga et Toccata.

Satie "Gymnopédies" (Orchestrated by Debussy)

Chabrier Bourrée Fantasque, Piece for Pianoforte (Orchestrated by Felix Mottl)

Rimsky-Korsakov . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after Chabrier's Bourrée Fantasque

A lecture on this programme will be given by Mr. R. G. Appel on Monday, November 9, at 5 o'clock, in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Thousands of radio-listeners have so far voiced their appreciation of the great musical treat provided for them last Tuesday evening by the Messrs. STEINWAY & SONS on the occasion of the dedication of the new Steinway Salon in New York, and made available to New England radio devotees through the courtesy of

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Four additional concerts, on the evenings of the dates given below will complete this extraordinary series and will be brought to New England through station WBZ, Springfield:

On November 2nd, Mr. ERNEST HUTCHESON, the eminent Australian Pianist will give a short piano recital, to be followed by the NEW YORK STRING QUARTET and Mrs. FANNIE BLOOMFIELD-ZEISLER, in the Schumann Quintet;

On November 4th, the ELSHUCO TRIO, Violin, 'Cello, and Piano, will play a programme of chamber music;

On November 6th, the two American pianists, Messrs. GUY MAIER and LEE PATTISON, will give a concert of music for two pianos; and

On December 6th, America's best-beloved contralto, Mme. SCHUMANN-HEINK, will give a song recital.

REMEMBER:

The concerts will begin sharp at 8.30 o'clock, so

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Extension of the Symphony Hall Marquee

With a view to adding to the comfort and the convenience of those who wish to wait on Massachusetts Avenue for street cars or automobiles, the marquee at Symphony Hall has been doubled in length and now includes the exit door near St. Stephen Street.

In order that this improvement may become as advantageous as possible to patrons of these concerts, it is important that no automobiles be parked at any time under the marquee.

The lengthened marquee will provide increased space along the sidewalk, which should tend to lessen congestion at the main exit, where formerly many have been compelled to wait on or near the steps.

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Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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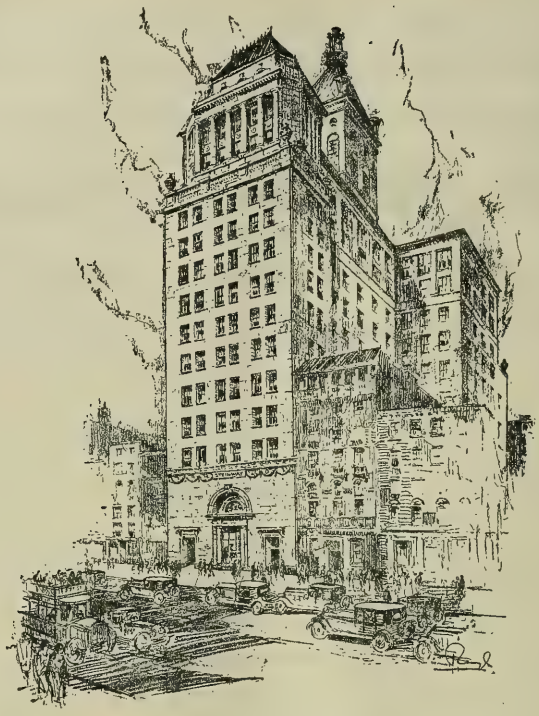
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Gundersen, R.
Kassman, N.

Cherkassky, P.
Risman, J.
Pinfield, C.
Fedorovsky, P.
Mayer, P.
Leveen, P.
Siegl, F.
Mariotti, V.

Thillois, F.
Murray, J.
Gorodetzky, L.
Fiedler, B.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.
Zung, M.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhape, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

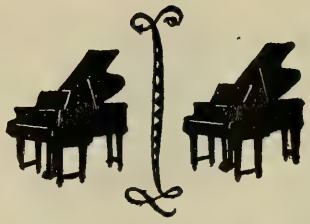
Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.		Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
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Fifth Programme

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SATURDAY EVENING, NOVEMBER 14, at 8.15 o'clock

Tansman Sinfonietta (for small orchestra)
(First time in America)

I. Allegro molto.
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III. Notturno.
IV. Fuga et Toccata.

Satie "Gymnopédies"
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II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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SINFONIETTA FOR SMALL ORCHESTRA . . . ALEXANDER TANSMAN

(Born at Lodz, Poland, on June 12, 1897; now at home in Paris)

This Sinfonietta, composed in the summer of 1924, was performed for the first time at a concert of the Société de Musique de Chambre de Paris in Paris on March 23, 1925. It was then said that the Sinfonietta was composed for a double quintet of wind and string instruments, piano, trumpet, two trombones, kettle-drums, and other percussion instruments. The programme comprised, besides the Sinfonietta, a Choral by A. Dulaurens, Schumann's Pianoforte Quintet, Saint-Saëns's Trumpet Septet, an air by Handel from a cantata, and four songs by André Caplet. The players were Messrs. Dorson, Duran, Jurgensen, Dumont, Lemaire (strings); Moyse, flute; Bleuzet, oboe; Hamelin, clarinet; Oubradous, bassoon; Entraigue, horn;* Benvenutti, pianist. The composer conducted. It was then stated that a version for the pianoforte had already been heard in Paris.

We are indebted to the composer for the following description of the Sinfonietta:

"Having the proportions of a chamber symphony for a small orchestra, it is divided into four sections. The first Allegro begins with a cheerful theme, which, after several rhythmic changes, leads to a melodic, lyrical,

*Was the trumpeter M. Vignal?

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somewhat nostalgic motive given to the oboe. The development brings in a powerful crescendo, based on a pedal which grows stronger and stronger as if mechanically, and reaches its culmination with the trumpet, which brings in the repetition section and the coda, with emphasized force. The form of this Allegro is noticeable by reason of its logical departures from the classic model.

"II. The Scherzo is represented by a Mazurka built on two themes: the first light, but with a melancholy note; the second gay and exciting. The two themes are connected by a melodic bridge constructed on a descending series of sevenths. This brings the placing of the two themes on an ascending scale for the brass.

"III. The Notturno is a lyrically pathetic movement, intensely intimate. From the interlacing of atonal figures rises a mysterious choral ending in a tragic outcry, then dying to a murmur.

"IV. The Fugue and Toccata are of a joyous nature, in the form of a perpetual movement. It contains fragments of preceding themes, bearing them along in a sonorous flood."

*
* *

Tansman first studied music in his native town with Gawronski, Podkaminer, Sandor Vas, and Karl Lutchg. He began to compose when he was nine years old. At Warsaw he continued his musical

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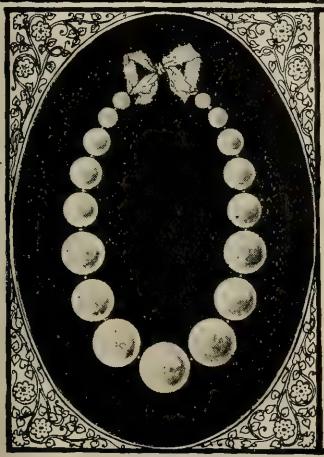
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studies, while he took a course in law at the University. His first composition to be played in public was a "Symphonic Serenade" for strings, written at the age of fifteen. Musicians were surprised by the comparative audacity of the work, by the original harmonic scheme, which gradually developed into what Roland-Manuel has called, "les accords Tansman." Before Tansman was twenty-two he had composed several symphonic works, chamber music, pianoforte pieces. In 1919 he was awarded at the Polish Competition the Grand Prix de Pologne for musical composition; also the second and the third prizes (the competitors were anonymous). All these years the contemporary movement in other countries was wholly unknown to him. His *modernisme* was his own. Knowing that the Polish public was not prepared for music of modern tendencies, he made Paris his dwelling place in 1920, and at once entered actively into the musical life of that city, bringing out his compositions, also traveling outside France for the same purpose. On March 18, 1924, a dispatch from Warsaw announced his marriage at Paris to Anna Eleonora Brociner, the Roumanian dancer.

The list of his chief works is as follows:

ORCHESTRAL: Elans, Prométhée, Le Jardin du Paradis, Impressions, Intermezzo Sinfonico, Scherzo Symphonique, Légende, Danse de la Sorcière (fragment of a ballet), Sinfonietta.

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And velvet is indeed welcome! For the matron knows how it offsets the beauty of her gray coiffure — the debutante appreciates the jaunty little jumpers in which it is having such a vogue — the whole world of smart women has always had a flair for this most dramatic and at the same time most dignified of fabrics.

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He composed recently a pianoforte concerto with orchestra, and is now at work on an opera "La Nuit Kurde" (libretto by J. R. Bloch).

*
* *

Some of his works performed recently in Paris are: Song "Il pleut des Petales de Fleurs" (March 10, 1921, Mme. Romanitza); Eight Japanese Melodies (March 7, 1923, Charles Hubbard); Scherzo Symphonique (May 17, 1923, Koussevitzky Concert); Sonatine, March 8, 1924 (Mieczyslaw Horszowski, pianist); Sonata quasi una fantasia, November 17, 1924 (Tansman, pianist); Danse de la Sorcière (January 17, 1925, Société Moderne des Instruments à Vent and Tansman); Sonata quasi una fantasia (January 22, 1925, Lidus K. Van Giltay, violinist; Tansman, pianist); Sonatine (May 15, 1925, Louis Fleury, violinist; Tansman, pianist); Trois Motifs, Charles Hubbard, singer, January 24, 1925.

A string quartet by Tansman was performed in New York at a concert of the League of Composers on March 23, 1924.

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for the pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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The Gymnopædia, the festival of "naked youths," was celebr annually at Sparta in honor of Apollo Pythæus, Artemis, and L The statues of these deities stood in the "choros" of the Agora, and Spartan youths performed their choruses and danced in honor of Ap around these statues. The festival lasted for several days. On last there were choruses and dances in the theatre. During the g nastic exhibitions, the songs of Thaletas and Alcman were sung, the pæans of Dionysodotus. The leader of the chorus wore a sor chaplet in commemoration of the victory of the Spartans over Argives at Thyrea. The Spartans who had then fallen were pra in songs at this festival. The boys in the dances performed rhythr movements, similar to the exercises of the palæstra* and the pancrat They imitated the wild gesturing in the worship of Dionysius. Dur the festival there was great rejoicing, great merriment. Apparen old bachelors were excluded from the festivities. The festival d crowds of strangers.

* * *

An old lady of Scotch descent named Hanton, living in Lond

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wres and of the pancration, while the gymnasium was only for beginners. The pancration consiste boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festi see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

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had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."* The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Clou, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men,

*"Erik Satie," by Jean Cocteau, in *Fanfare*, London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.

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diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his "Le Fils des Etoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," Satie wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin)." He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of

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the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps—it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as "an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms,"

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he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *cafe-chantant* music; but his last compositions in this style are very mediocre."

His chief works of large proportions are "Socrate," "Parade" (produced by the Russian Ballet in Paris in May 1917); "Relâche," ballet produced by Rolf de Mare's Swedish Ballet in Paris, December, 1924.

Among his earlier works are many pianoforte pieces: Ogives (1886), Sarabandes (1887), Gnossiennes (1889), Pièces Froides (1897), Morceaux en Forme de Poire (1903), Aperçus désagréables (Pastorale, Chorale, and Fugue), En habit de cheval (Chorale, Litanic Fugue, another Chorale, and Paper Fugue); Véritable préludes flasques (pour un chien); Descriptions automatiques (April, 1913); Embryons desséchés (June, 1913); Croquis et agaceries d'un gros bonhomme en bois (July, 1913); Chapitres tournés en tous sens (August, 1913); Vieux séquins, vieilles cuirasses; Heures séculaires et instantanées; Trois Valses distinguées du précieux dégoûté. (Note some of the titles of pieces in these collections: Tyrolienne turque (as orchestrated, produced in 1919); Affolements granatiques; Fugues à tatons; Celle qui parle trop; La Diva de l'Empire; Je te veux; Le Picadilly; Poudre d'Or; Avant-dernières pensées; nocturnes.)



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Songs: "Je te veux," "Tendrement," "Trois poèmes d'amour," "Le Chapelier," "Daphénéo," "La Statue de bronze," "Les Ludions."

It was said in 1922 that he was working on an opera, "Paul et Virginie," in three acts, text by Jean Cocteau and Raymond Radiguet. The latter died before Satie.

Bourrée Fantasque: Piece for Pianoforte, orchestrated by Felix Mottl Alexis Emmanuel Chabrier

(Chabrier, born at Ambert (Puy-de-Dôme) France, on January 18, 1841; died at Paris, on September 13, 1894. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911)

This Bourrée Fantasque, dedicated to Édouard Risler,* the pianist, was composed in 1891 and published in September of that year. Risler played it frequently in his concerts. Mottl, a friend of Chabrier—he brought out the latter's opera "Gwendolen" at Carlsruhe in 1889—

*Risler visited Canada and the United States in 1923–4. He played Beethoven's Concerto No. 4 at a concert of the Boston Symphony Orchestra on February 22, 1924. He was born at Baden-Baden in 1873, and took a first prize at the Paris Conservatory in 1889 as a pupil of Diémer.

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orchestrated the piece and produced the transcription at Carlsruhe in February, 1897; at Paris in 1898. Mottl also orchestrated Chabrier's "Trois Valses Romantiques." The Bourrée, and other orchestrated pianoforte pieces of Chabrier, were introduced in the hodge-podge of a ballet "España," which, produced at the Opera, Paris, on May 3, 1911, irritated Chabrier's friends.

Mottl's score calls for piccolo, two flutes, two oboes, English horn, two clarinets, four bassoons, three trumpets, three trombones, bass tuba, kettle-drums, snare-drums, triangle, cymbals, tambourine, two harps, and the usual strings. Mottl retained the dedication to Risler.

The composition consists of the free alternate development of two contrasted themes, each with its subsidiary. The movement is Très animé avec beaucoup d'entrain: C minor—C major—2-4. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, on March 4, 1899.

An orchestration of the piano piece, made by Charles Koechlin, was produced at a Concert Moderne, conducted by Albert Wolff, in Paris, on March 14, 1924. It was performed at a Paris Conservatory Concert on January 25, 1925. Koechlin endeavored "to disengage the essentially musical element of the work without emphasizing the comical."

This Bourrée is only, as Georges Servières says, Chabrier's simple homage to his native Auvergne; yet M. Désaymard found in the music "Macabre imagination and a ballet of Death, rustic, and danced in wooden shoes, with here and there a touch of mysticism."

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The Bourrée probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats; "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Médici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII's reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

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The dance was revived at balls under the regency, and it was long to be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted à *la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

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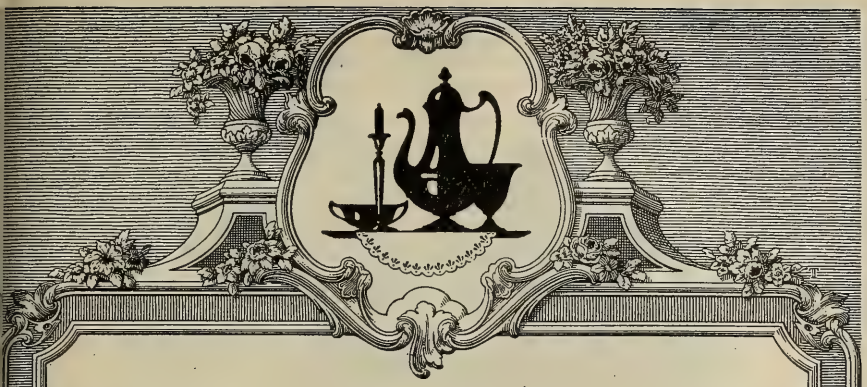
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Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'-acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," and Roger-Ducasse in his Suite Française in D major for orchestra, which was played by the Boston Symphony Orchestra in Boston for the first time in the United States on April 16, 1910.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade" was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Chéryemenyetskoye. It was produced in the course of the following concert-season.

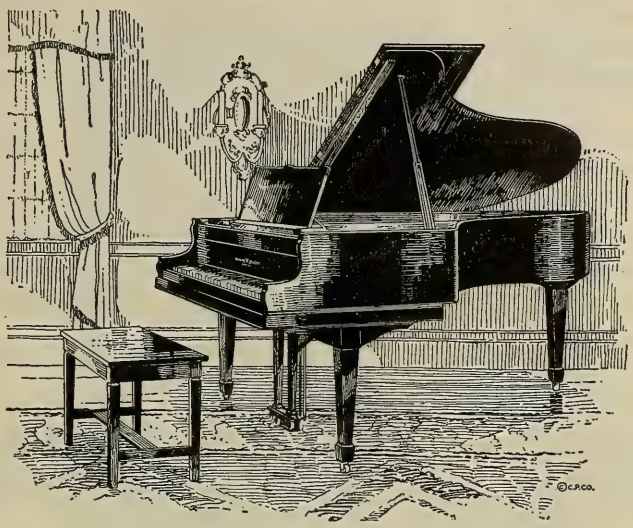
The first performance of the suite in Boston was at a concert of the

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

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Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on April 28, 1922.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

It had been Rimsky-Korsakov's original intention to have given the four movements the titles: I, Prelude; II, Ballade; III, Adagio; IV, Finale. His friend Liadov dissuaded him from so doing.

Mr. Montague-Nathan says the programmatic material in the music is not described in the music, but is only suggested by it. "Coming to 'Schéhérazade,' we are vouchsafed a definite indication of Rimsky-

*"Bronze," according to Rimsky-Korsakov; but the statue was of brass or yellow copper.

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Korsakov's attitude towards the programmatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives; and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Schéhérazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded), his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a



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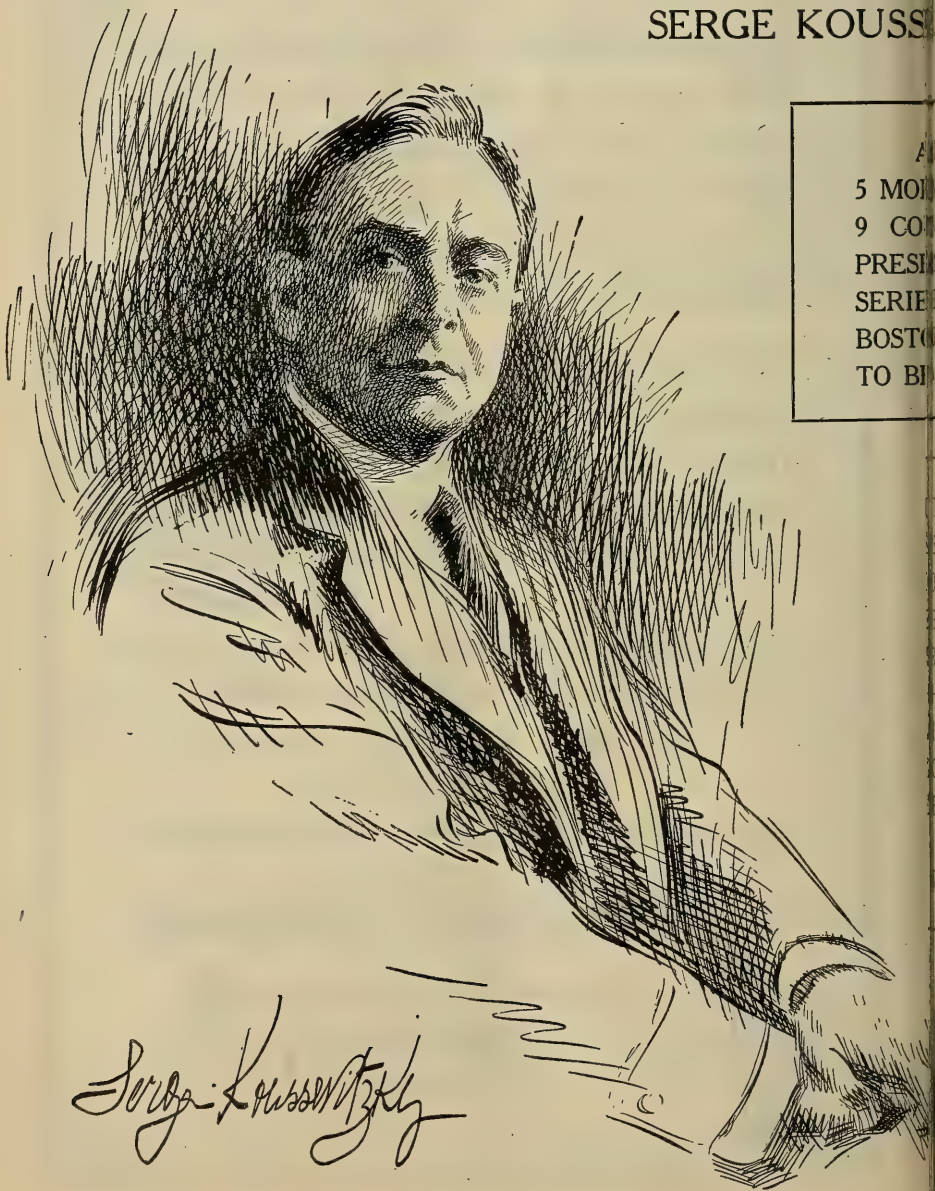


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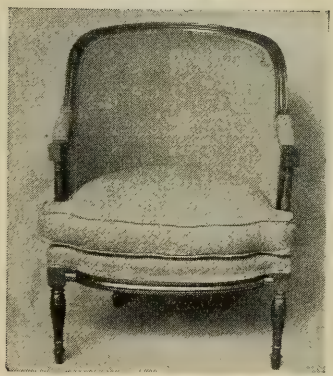
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Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them

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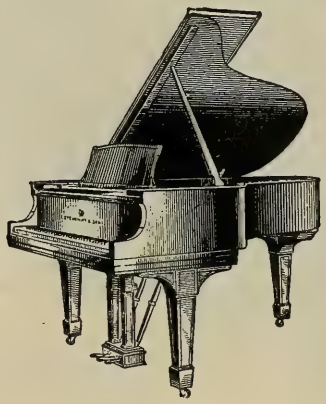
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to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver

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stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

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I. The Sea and Sindbad's* Ship.

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*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Ship-wrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardî. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).



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"Midsummer Night's Dream" overture in character—lead to the SCHÉHÉRAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHÉHÉRAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by



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melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Schéhérazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHÉHÉRAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHÉHÉRAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar

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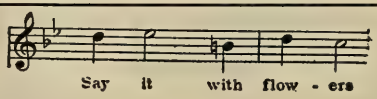
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al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

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*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.



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Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHÉHÉRAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel

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Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
Of broken bundle of firewood, strown piecemeal
About the waters; and her crewe
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."



The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Schubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers

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were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

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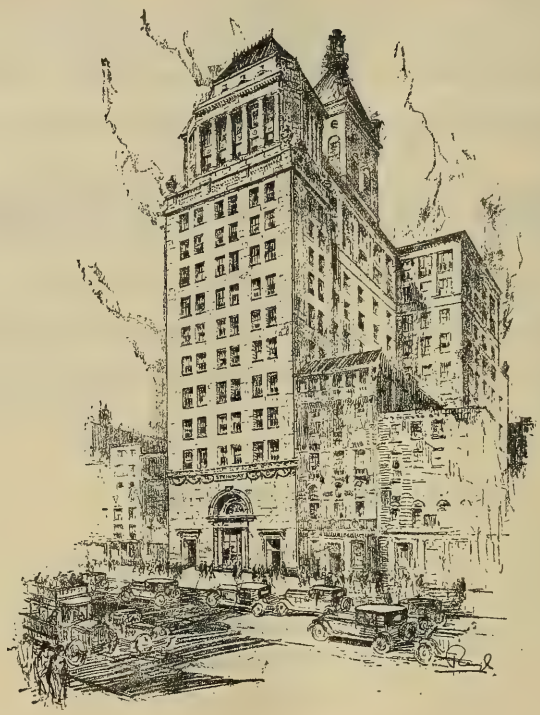
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Concert-master	Kreinin, B.	Eisler, D.	Sauvlet, H.	Kassman, N.
Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
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Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 20, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 21, at 8.15 o'clock

Mozart Overture to "The Magic Flute"

Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno, allegro.
IV. Finale: Allegro, ma non troppo.

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Overture to the Opera "Die Zauberflöte" ("The Magic Flute")

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed. He no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject; so he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

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Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural; for the episodes of the tests and initiations.

Schikaneder knew the ease with which Mozart wrote. He also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, so Schikaneder surrounded him with members of his company.

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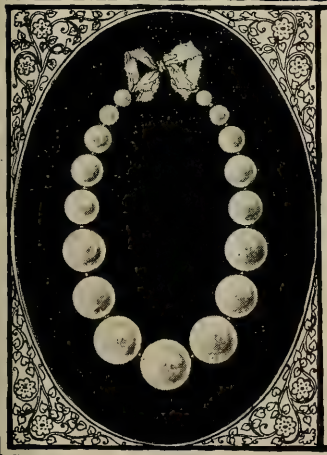
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It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mme. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture, with the Priests' March, was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted at the pianoforte the first two performances.

Schikaneder's name was in large type on the bill; Mozart's name was in small type underneath the cast. Johann Schenk (1753–1886), who made money and won fame by the popularity of his operas,—"Der Dorfbarbier" (1796) was long a favorite—Schenk gave Beethoven lessons in counterpoint at Vienna in 1793–4—sat in one of the orchestra seats. At the end of the overture, he went to Mozart and kissed his hand. Mozart stroked his admirer's cheek. But the first act was not well received. Mozart went behind the scenes and saw Schikaneder in his costume of a bird. He reassured Mozart. But the opera dis-

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appointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." Schikaneder was obstinate in his faith, and the opera soon became the fashion. The two-hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was on May 25, 1819, in Italian. "The Magic Flute" was performed at La Scala, Milan, on April 15, 1816. There were thirty-eight performances that season. The singers were Mmes. Carrea and Bellac-Giorgi; Messrs. Monelli, F. Galli, Bottari. The opera failed at Florence in 1818.

In 1897 Gustav Mahler brought out at the Vienna Opera House

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"The Magic Flute" in the original version, without the customary cuts or changes. He even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera, with the music of his Requiem, was in his mind until the final delirium. While the opera was performing he would take his watch from under his pillow and follow the performance in imagination: "We are now at the end of the act," or "Now comes the grand aria for the Queen of Night." The day before he died, he sang with his weak voice the opening measures of "Der Vogelfänger bin ich ja," and endeavored to beat the time with his hands. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera: in 1798 he built the Theatre an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant; in 1812 he died in poverty.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

It begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the

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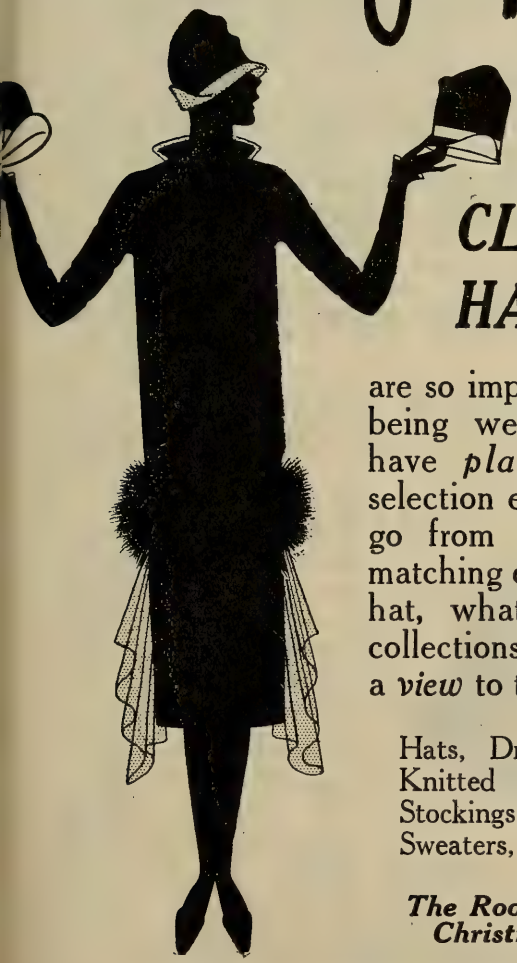
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beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la Mozart*: but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.' "

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known. He may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix the Younger says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen in

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all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

The late Henry Edward Krehbiel pointed out that the device of the so-called "Masonic" chords, heard at the beginning of the overture and in the middle of it, was not of Mozart's invention. "I have found it used in an almost identical manner in the overture to 'Günther von Schwarzburg,'* by Ignaz Holzbauer, a German opera produced in Mannheim fifteen years before 'Die Zauberflöte' saw the light of the stage lamps. Mozart knew Holzbauer—who was a really great musician—and admired his music."†

A word about the theme of the fugue, not unlike the one in Clementi's sonata in B-flat major,—Clementi, who meeting Mozart when they were to play before the Emperor Joseph, mistook his rival for an imperial valet-de-chambre, because he was dressed so elegantly. When Clementi

*This opera was produced at Mannheim in 1776.

†Mozart wrote to his father from Mannheim in 1777: "Holzbauer's music is very beautiful; the poetry is not worthy of it. What amazes me most is that so old a man as Holzbauer should have so much spirit—it is incredible, the amount of fire in his music." Ignaz Jakob Holzbauer (Vienna, 1711; Vienna, 1783), studied law, but turning to music was in turn music director at the Vienna Court Theatre, where his wife Rosalie sang; as Court music director at Stuttgart, later at Mannheim. He made many journeys to Italy. The last years of his life he was totally deaf. He wrote Italian operas, "Guenther" (German text by Selein), sixty-five symphonies, chamber music, oratorios, masses, motets, etc. His autobiography was published in *Cramer's Magazine* (1783) and *Bossler's Zeitung* (1790).

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republished his sonata, he thought it best to insist on his priority with regard to the theme: "This sonata with the toccata that follows was played before His Imperial Majesty Joseph II in 1781. Mozart was present." Krehbiel also pointed out that in the eighteenth century these likenesses were "frank borrowings in which there was no moral obliquity; for originality then lay as much in treatment as in thematic invention, if not more. There was no talk then of 'unconscious cerebration,'"

The first performance of "The Magic Flute" in Boston was at the Boston Theatre on January 11, 1860, in Italian. The cast was as follows: Astrifiammante, Mme. Colson; Pamina, Mme. Gazzaniga; Papagena, Mme. Strakosch; three attendants on the Queen, Mmes. Berger, Reichardt, Morra; Tamino, Stigelli; Papageno, Ferri; Sarastro, Junca; Monostatos, Amodio; Oratore, Müller; Muzio conducted, and Theodore Thomas was concert-master. The play-bill stated that there would be a chorus of over one hundred. "The grand orchestra has been increased by the addition of the most prominent professors of the city." It was said at the time by John S. Dwight that the chorus was shockingly out of tune, the scenery was imperfect. One young lady expressed her disappointment that there were no airs in the opera. It is not improbable that some mutilated version of the opera in English was performed in Boston before 1860, but the performance in 1860 was the first worthy of record.

The first performance in German was at the same theatre on October 18, 1864. Queen of Night, Johanna Rotter; Pamina, Lizzie Eckhardt;

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Papagena, Pauline Canissa; Tamino, Franz Himmer; Sarastro, Karl Formes; Papageno, Anton Graff; Monostatos, Édouard Harmier; "Three Boys," Mmes. Marie Marcheaud, Laroche, Dehlow. Carl Anschütz conducted.

There was a performance in English at the Park Theatre, New York, on April 11, 1833; but the first performance worthy the name was in Italian at the Academy of Music, November 21, 1859, by the company that visited Boston in 1860. New Yorkers in 1859 condemned the opera as old-fogyish and dull.

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear,—that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—Robert Schumann.

"Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without melody. The overture of 'Così fan tutte' was an unfortunate attempt in this respect; for the absence of melody is cruelly felt. The overture of 'Don Giovanni' is a compromise. In the overture to 'The Magic Flute,' the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart alone could have accomplished."—Camille Saint-Saëns.



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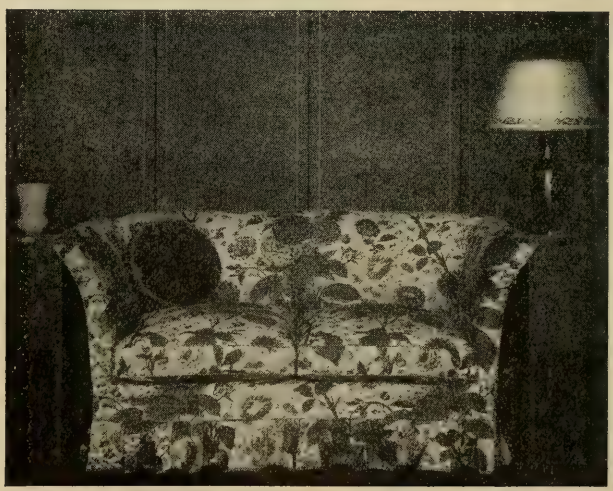
Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. In September, 1806, Beethoven, writing to Breitkopf and Härtel spoke of a "new" symphony he wished to publish.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was with-

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.



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drawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master

*See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906).

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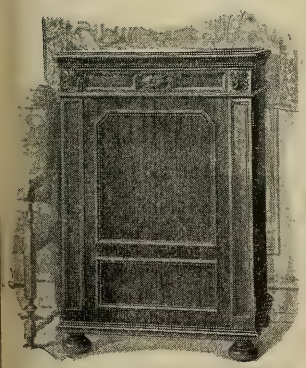
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only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.*

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a

*"In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—THAYER-KREHBIEL, "Life of Beethoven."

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symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception

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to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en *si bémol majeur* (B dur) composée et dedidée à Mons le Comte

*Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allegmeine Musikalische Zeitung*, April, 1809, Col. 35.

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d'Oppersdorf* par Louis van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

No one has written more acutely, discriminately, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of

*Count Franz von Oppersdorf related to many Austrian noble families—Lobkowitz, Lichnowsky—through blood, marriage, or friendship, was a lover of music. He maintained an orchestra in his castle, and insisted that all the officials in his employ should be able to play an orchestral instrument. His castle was near the town of Ober-Glogau, hardly a day's journey from the castle of Lichnowsky at Grätz. Prince Lichnowsky and Beethoven visited the Count in the fall of 1806. The Count's orchestra then played Beethoven's Symphony No. 2. For a long account of Beethoven's relations with the Count, see Thayer-Krehbiel's "Life of Beethoven," Volume II, pages 122–123.

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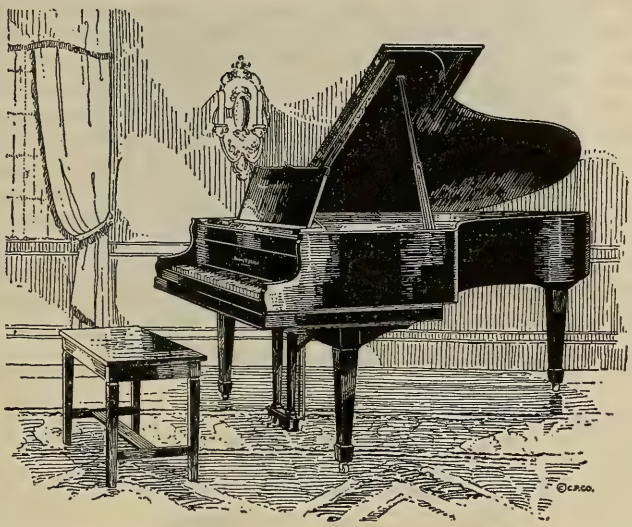
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a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chords of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental

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F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the

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one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

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'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

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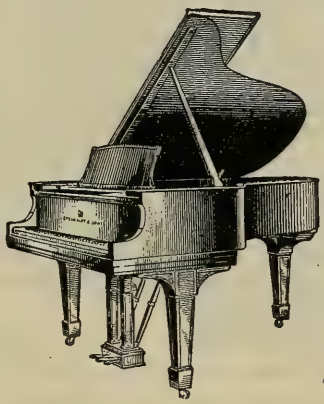
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The last performance of this symphony at a concert of the Boston Symphony Orchestra was on March 13, 1920, when it was substituted for Berlioz's "Fantastic" symphony, performed at the Friday afternoon concert, March 12.

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp" as played on the 8th "with extraordinary applause."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

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We are indebted to Mr. Copland for information concerning this Suite, now in manuscript and performed for the first time. The Suite was begun in May, 1925, in New York, and completed there in September. It was composed for the most part during the summer month at the MacDowell Colony, Peterboro, New Hampshire.

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"II. Dance (Allegro Molto, 5-8). This is a short, nervous dance, with form and thematic material so simple as to make analysis superfluous.

"III. Interlude (Lento, 4-4). The Interlude is a kind of 'song without words,' built on a lyric theme which is repeated three times, with slight alterations. The English horn solo plays an introductory



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phrase, and then to an accompaniment of strings, piano, and glockenspiel, the main theme is sung by a clarinet.

"IV. Burlesque (Allegro Vivo, 3-8). The form of this movement is best expressed by the formula A-B-A-B. For the rest, this Burlesque is best explained by its title.

"V. Epilogue (Molto Moderato, 4-4). No new themes are introduced here. Material from the first and third parts only is used. The quiet mood of the Prologue is recaptured and the word ends pianissimo."

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (pianoforte); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and pianoforte, playing with Nadia Boulanger. In the summer of 1924 he returned to New York.

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The list of his compositions includes a Symphony for Organ and Orchestra* (1924), performed in Boston by the Boston Symphony Orchestra, February 20, 1925 (Nadia Boulanger, organist); Ballet in one act (1922–24); Four Motets for mixed chorus à cappella (1921); "As It Fell Upon a Day," song for voice, flute, and clarinet (1923), performed at a concert of the S. M. I., Paris, February 6, 1924; Rondina on the name of Gabriel Fauré, for string quartet (1922); "The Cat and the Mouse" (1919); Passacaglia for pianoforte. The Passacaglia, played at a lecture recital of the League of Composers, November 16, 1924, was played in Boston by Denoe Leedy, November 10, 1925. Mr. Copland's latest compositions are Two Choruses for Women's Voices (1925).

*Produced by the Symphony Society, New York, January 11, 1925 (Mlle. Boulanger, organist.)

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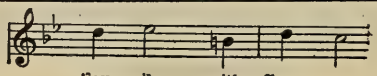
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Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

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Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Dæmrosch conducted.



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was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to piannissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with

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piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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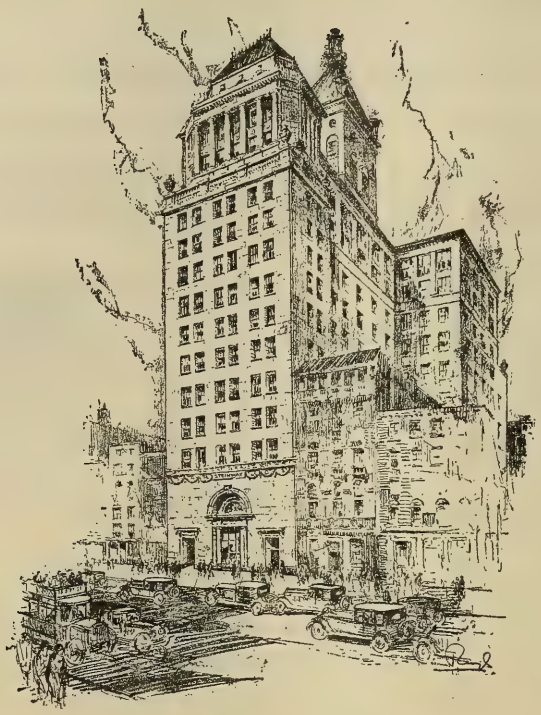
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Lefranc, J.
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Shirley, P.
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Avierino, N.
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Violoncellos.

Bedetti, J.
Keller, J.
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Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 4, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 5, at 8.15 o'clock

Brahms "Academic Festival" Overture, Op. 80

Brahms Concerto for Pianoforte No. 1 in D minor, Op. 15

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II. Adagio.
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Academic Festival Overture, Op. 80 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," —as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879);* this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
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niversity of Göttingen;

the university satirized so bitterly by Heine.

*"Q.D.B.V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly

*"Wir hattan gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenshaft*, the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

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stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchsl'ied'† (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

*"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

†"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Mr. Harold Bauer was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which for a long time he called his home. He journeyed through Russia with the singer Nikita. He gave recitals in Germany, Spain, the Netherlands, Austria, Sweden, Brazil, and other countries of South America, and in Australia; chamber concerts in Europe and America, and he played with many orchestras.

His first appearance in the United States was at Boston December 1, 1900, when he played Brahms's Concerto No. 1, D minor, the first performance of the concerto at these concerts. He has played in Boston with this orchestra at subscription concerts:

1902, January 11. Schumann's Concert Piece, Op. 92, and Liszt's "Dance of Death." April 5, d'Indy's Symphony on a Mountain Air.
1903, October 17. Tchaikovsky's Concerto, No. 1.
1906, February 3. Schumann's Concerto.
1908, April 18. Emanuel Moór's Concerto, Op. 57.
1911, November 25. Schumann's Concerto.
1914, January 17. Brahms's Concerto, No. 1.

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1916, February 25. Brahms's Concerto, No. 2.
1919, March 28. Beethoven's Concerto, No. 5.
1920, October 15. Brahms's Concerto, No. 1.
1923, December 7. Brahms's Concerto No. 2.

He played at a concert of the Boston Symphony Orchestra on April 27, 1908, in aid of the Chelsea Relief Fund, Beethoven's Concerto, No. 5.

He has played here in many chamber concerts (Kneisel Quartet, Arbos Quartet, also with Jacques Thibaud); in concerts at sundry times with Alma Gluck, Maggie Teyte, Mr. Casals, Mr. Gabrilowitch, Helen Stanley, and he has given many recitals.

CONCERTO FOR PIANOFORTE NO. 1, D MINOR, OP. 15.

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted. The programme included Beethoven's Eighth Symphony; Weber's overture to "Euryanthe"; the aria of Sextus from Mozart's "Titus," sung by Mme. Eugenie Nimbs; and the finale of the second act of "Don Giovanni," sung by Mmes. Nimbs, Caggiati, Held, and Messrs. Bernard, Degele, and Haas.

The concerto was announced for performance at a Theodore Thomas

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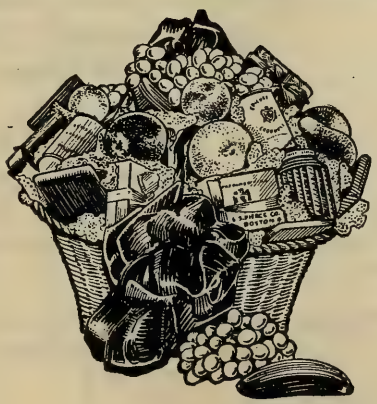
concert in Music Hall, December 9, 1871, with Miss Marie Krebs,* pianist; but the concert did not take place, for Mr. Thomas, with "graceful courtesy," gave way to the musical festival of twelve hundred public-school children in honor of the Grand Duke Alexis, who was visiting Boston.

Mr. Bauer played the concerto in Boston at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States. He gave a second performance with the same orchestra on January 17, 1914; a third on October 15, 1920.

Mr. Joseffy played the concerto in Boston at a concert of the New York Symphony Society in Symphony Hall on January 18, 1906.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius

*Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804–80), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.



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Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public,

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but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Dr. Georg Fischer in his "Operas and Concerts in the Court Theatre of Hanover until 1866" (Hanover and Leipsic, 1899), page 323, stated that it was not then easy to determine clearly Brahms's talent for composition. "The work with all its serious striving, its avoidance of all that is trivial, its skill in the instrumentation, nevertheless appeared incomprehensible; indeed, dry, and in parts exceedingly fatiguing. Nevertheless Brahms made the impression of a musician of full alloy and standard, and one recognized without reservation that he was not merely a virtuoso, but a great artist in the playing of the pianoforte."

Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. Eduard Bernsdorf of the *Signale*, a hidebound, purblind conservative, wrote that a composition had been borne to the grave. "This work, however, cannot give pleasure. Save its serious intention, it has nothing to offer but waste, barren dreariness truly disconsolate. Its invention is neither attractive nor agreeable. . . . And for more than three-quarters of an hour must one endure this rooting and rummaging, this dragging and drawing, this tearing and patching of phrases and flourishes! Not only must one take in this fermenting mass; one must also swallow a dessert of the shrillest dissonances and most unpleasant sounds. With deliberate intention, Herr Brahms has made the pianoforte part of his concerto as uninteresting as possible; it contains no effective treatment of the instrument, no new and in-

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genious passages, and wherever something appears which gives promise of effect, it is immediately crushed and suffocated by a thick crust of orchestral accompaniment. It must be observed, finally, that Herr Brahms's pianoforte technic does not satisfy the demands we have a right to make of a concert-player of the present day."

The progressives of course wrote differently. The *Neue Zeitschrift* regarded "the poetic contents of the concerto as an unmistakable sign of significant and original creative power; and in face of the belittling criticisms of a certain portion of the public and press, we consider it our duty to insist on the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed upon it." Ferdinand Gleich wrote in like manner, "Who would or could ignore in this new work the tokens of an eminently creative endowment!"

Brahms himself wrote to Joachim: "A brilliant and decided failure. . . . It really went very well; I played much better than in Hanover, and the orchestra capitally. . . . The first movement and the second were



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heard without a sign. At the end three hands attempted to fall slowly one upon the other, upon which a quite audible hissing from all sides forbade such demonstrations. There is nothing else to write about the event, for no one has yet said a syllable to me about the work, David excepted, who was very kind. . . . This failure has made no impression at all upon me. . . . In spite of all this, the concerto will please some day when I have improved its construction, and a second shall sound different. I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirits. . . . But the hissing was too much."*

Played at Leipsic in 1873 by Clara Schumann, the concerto was not hissed.

Played by Brahms at Hamburg, March 28, 1859, the concerto excited applause. Refused by Breitkopf & Härtel, the concerto was published by Rieter Biedermann in 1861. Later performances were at Carlsruhe,

*The translation of passages from the German music journals and Brahms's letter is by Miss Florence May in her Life of Johannes Brahms (London, 1905), vol. i., pp. 228, 229.



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November 3, 1865; Oldenburg, January 5, 1866; Vienna, January 22, 1871; Bremen, April 25, 1871,—all with Brahms pianist; London, March 9, 1872 (Miss Baglehole pianist); London, June 23, 1873 (Alfred Jaell pianist); Munich, March 13, 1874 (Brahms pianist); Utrecht, January 22, 1876 (Brahms pianist); Münster, Mannheim, Wiesbaden, early in 1876 (Brahms pianist); Leipsic, March, 1882 (Bülow pianist).

Of this last performance, Elisabet von Herzogenberg wrote to Brahms on March 15, 1882: "Bülow has never impressed me as he did last night. The accompaniment to the D minor concerto was literally perfect, and I heard many of my favorite bits properly brought out for the first time. On the other hand, I remember how differently a certain person played the piano part. I thought Bülow's interpretation of the F major subject in the first movement lacked simplicity, breadth, and fervor. I always felt those crescendos and diminuendos miles ahead, whereas the orchestra, to a man, gave a complete impression of spontaneity. His technic was colorless, too; he does not play the chain of octave-trills half as loudly or as well as you. I thought him best in the

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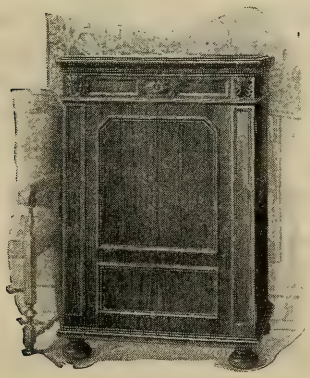
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Adagio. On the whole, he certainly appealed to us yesterday; we thoroughly enjoyed it. His genuine, unreserved devotion to your music was so evident, and alas! so unusual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to our existence as air, light, and heat. . . . Yesterday when the horn first rang out in the last movement, it seemed as if you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied."* The orchestra on this occasion was the Meiningen, and it accompanied Bülow in the concerto without a conductor. The programme also included Brahms's Third Symphony and his variations on a theme of Haydn. The applause after the movements of the symphony was not hearty enough to satisfy Bülow, who after the third asked the orchestra to repeat it. At the end of the symphony he told the audience that he had arranged the Brahms programme by command

*Translation by Hannah Bryant.

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of his Duke, who wished tùe Leipsic public to know how the symphony should be performed; also to obtain satisfaction for the coldness shown Brahms when he played at the Gewandhaus his second concerto on January 1.

In a letter to Fritz Hartvigson written from Moscow in April, 1874, Bülow advised him to study something good and new, "after Grieg's, Bronsart's, that is well suited to you, and will surely please the public more than the truly very beautiful work of Brahms that is not, in the true sense of the word, a concerto." On one occasion Bülow spoke of the concerto as "a work that is, at least to me, grateful."

Bülow wrote from Meiningen to Brahms on May 24, 1882: "In 1882 I purpose to play your D minor concerto *well*, at least I am doing my best. I have left my betrothed in Berlin to shut myself up here for a while to prepare myself. I shall probably in August—again—take a life's companion, who is about to be my first as the two pianoforte concertos are, one to the other. This sounds very pathetic, but it is still more than a mere Maylike feeling. Marie Schanzer (daughter of a

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higher director in the War Ministry at Vienna) has been for four years the object of my heart's passionate fondness."*

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The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

I. Maestoso, D minor, 6-8. There is a long orchestral introduction. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo

*Bülow married Marie in July, 1882.

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leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's ending. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

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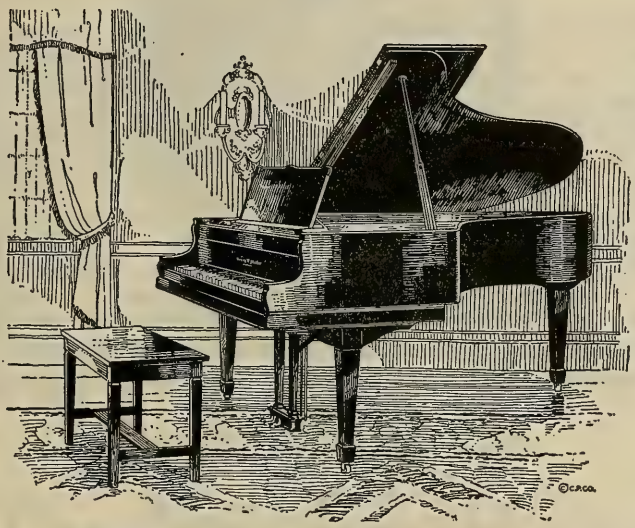
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Charles Martin Loeffler

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This symphonic poem was begun several years ago. It was put in its present form in the fall of 1923, and entered in the competition for a prize of $1,000 offered by the Chicago North Shore Festival Association for the best symphonic work by an American composer. "Memories of My Childhood," with four other scores selected from eighty-three sent in, was played at Evanston at a public rehearsal on May 29, 1924. The judges, Deems Taylor, Ernest Schelling, and Adolf Weidig, after hearing the five compositions, awarded the prize to Mr. Loeffler.

The first performance was at the fourth concert of the Festival, held in Northwestern University Gymnasium, Evanston, Illinois, on May 30, 1924. Mr. Stock conducted the Chicago Symphony Orchestra.

The work was performed in Chicago at a concert of the Chicago Symphony Orchestra, Mr. Stock conductor, on October 24, 1924;

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The score, dedicated "To my friends Mr. and Mrs. John L. Severance," contains the following explanatory matter:

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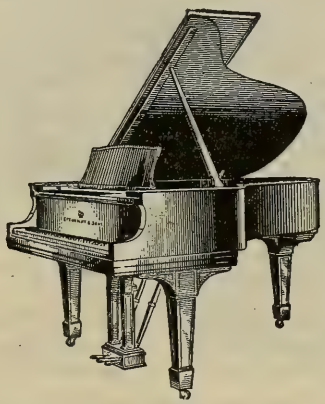
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*
* *

Mr. Carl Engel, in his article on Mr. Loeffler in "The Music Quarterly" (July, 1925), says that when Mr. Loeffler was born his family was temporarily residing on French soil. Shortly before the Franco-Prussian war the Loefflers moved to the country town of Smjela in the province of Kiev. "Young Martin on his eighth birthday was presented with a little violin. A German musician from the Imperial Orchestra in St. Petersburg, who spent his summers in Smjela, gave him his first violin lessons. Outside of these, his general training was home-gained. The sojourn in Russia was indelibly graved in the boy's mind.

"From Smjela, the family moved to Debreczin in Hungary. Martin's violin lessons ceased during the stay in Debreczin. But the time did not pass for him without musical revelations of a far-reaching sort. The Academy lay outside the town, on the road toward the vast, open plains to which a large part of the population repaired once or twice a year, with kin and cattle, in order to till their distant fields. It was customary for these caravans to stop before a row of inns directly opposite the Academy buildings. Wandering Gypsy musicians could always be found there to enliven the proceedings. Their most appreciative listener was young Martin.

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And the strains of the Gypsy fiddles sank into his consciousness." About 1873 the family was in Switzerland and in 1875 young Loeffler decided to become a professional violinist. He went to Berlin and studied with Edward Rappoldi, who prepared students for Joachim. "Harmony lessons were obtained under the renowned teacher Freidrich Kiel, and analytical studies of Bach under the guidance of Waldemar Bargiel, but it was the influence of the mighty George Frederic Handel that transcended all academic instruction at this period." From Berlin Loeffler went to Paris, where his violin instructor was Massart, a pupil of Kreutzer and the teacher of Wieniawski; the composition teacher was Ernest Guiraud, born in New Orleans, U.S.A., in 1837, and a *Prix de Rome* in 1859. Loeffler played for a year in Pasdeloup's Orchestra and also in the private orchestra of Baron Paul von Derwies, a wealthy Russian nobleman. This orchestra numbered about seventy men under the leadership of Karl Müller-Berghaus. The Baron died. Loeffler rejoined the Pasdeloup Orchestra, but in July, 1881 landed at New York. In 1881–2 he played in Damrosch's orchestral and choral concerts in New York and the neighborhood. In the spring of 1882 he was engaged for the Boston Symphony Orchestra. He sat beside the concert master, Bernard Listemann. Loeffler played under Theodore Thomas in the latter's "Ocean to Ocean" tour in the spring of 1883. He remained with the Boston Symphony Orchestra until in 1903 he sent in his resignation.

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Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second



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performance at these concerts was on January 4, 1918 (by request); the third was on November 18, 1921.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel,

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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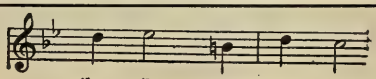
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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

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ments are different; they jostle less our preconceived ideas and are undeniably harmonious."

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* of London. Diaghileff replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs Elysées. Ravel

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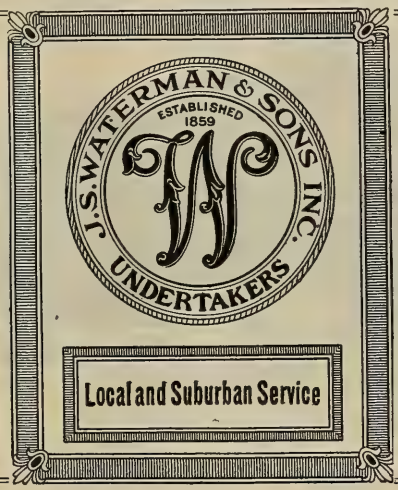
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wrote a second letter in which he sputtered. The correspondence was published in full in the Programme Book of the Boston Symphony Orchestra, December 14–15, 1917.

ADDENDUM: Programme Book, November 20, 21, 1925. Page 468; third line from the top. After "Born in Brooklyn," New York, add "in 1900."



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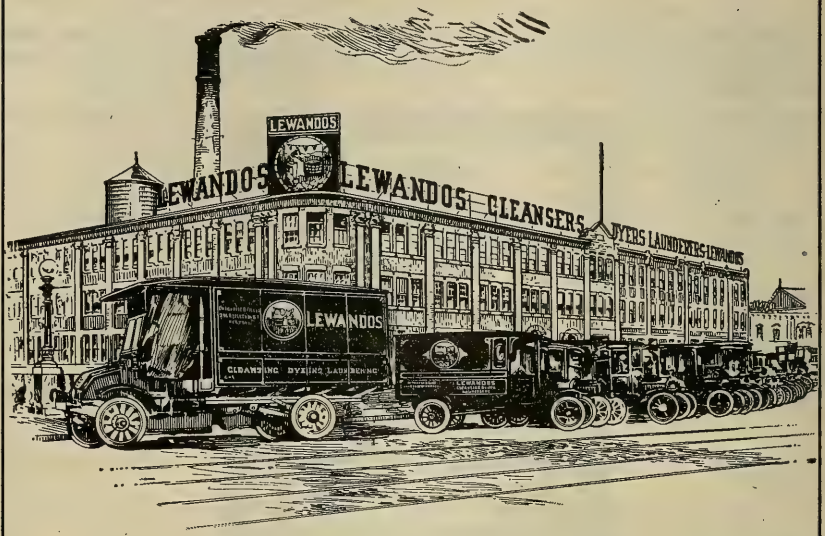
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SATURDAY EVENING, DECEMBER 12, at 8.15 o'clock

Dalliard . . Sonata in G major (Free Transcription for Small Orchestra, by Maximilian Steinberg)

Bloch Suite for Viola and Orchestra

Viola Solo — JEAN DEFRANC

I. Lento — Allegro — Moderato.
II. Allegro — ironico.
III. Lento — molto vivo.

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

There will be an intermission before the symphony

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FORTY-FIFTH SEASON, 1925–1926

Programme

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NOTES BY PHILIP HALE

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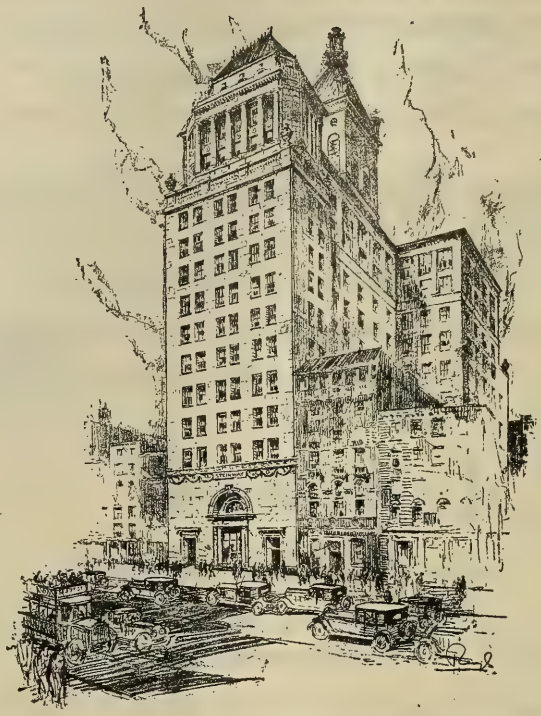
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Violas.

Lefranc, J.
Artières, L.
Fourel, G.
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Werner, H.
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Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.

Vannini, A.

Bassoons.

Laus, A.
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Bettoney, F.

Piccolo.

Battles, A.

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Speyer, L.

Bass Clarinet.

Mimart, P.

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Piller, B.

Horns.

Wendler, G.
Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

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Rochut, J.
Adam, E.
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FRIDAY AFTERNOON, DECEMBER 11, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 12, at 8.15 o'clock

Galliard . . Sonata in G major (Freely Transcribed for Small Orchestra, by Maximilian Steinberg)

(First Performance)

Bloch Suite for Viola and Orchestra

Viola Solo — JEAN LEFRANC

I. Lento — Allegro — Moderato.
II. Allegro — ironico.
III. Lento — molto vivo.

(First Performance with Orchestra in Boston)

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

There will be an intermission before the symphony

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Revolution broke out in North China just before the Raymond-Whitcomb Cruise arrived.

This was the first Round-the-World Cruise of the season. It sailed from New York, 375 strong, on the S.S. "Carinthia," on October 10; and arrived at Ching Wang Tao, the port of Pekin, which is 250 miles away, on the day before Thanksgiving. At that time several provincial governors had risen against the Manchurian General Chang; the railroad to Pekin had been seized and cut and there was rioting in the streets.

In these circumstances the ordinary traveler would have had to give up any thought of seeing Pekin. But special arrangements were made for the Cruise. The Cruise passengers went to Pekin by special train under the protection of the authorities, and saw the ancient capital of China amid the excitement of a popular uprising. The following wireless report from the Cruise Director was received in Boston a few days later —

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SONATA IN G MAJOR, FREELY TRANSCRIBED FOR A LITTLE ORCHESTRA BY MAXIMILIAN STEINBERG . . . JOHN ERNEST GALLIARD*

(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript. The performances this week will be the first anywhere.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).

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composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.*

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and

*"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in "Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Lengy in 1909 was composed by Handel at Hamburg in 1703.

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pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

The list of Galliard's compositions includes these works:

Stage Works: Music for Hughes' opera "Calypso and Telemachus," 1712. "Pan and Syrinx," opera, 1717. "Jupiter and Europa," pantomime, 1723; "The Necromancer; or Harlequin Dr. Faustus," pantomime, 1723; "Harlequin Sorcerer with the Loves of Pluto and Proserpine" (the second title afterwards changed to "The Rape of Proserpine"), pantomime, 1725; "Apollo and Daphne; or the Burgomaster Tricked," pantomime, 1726; "The Royal Chace; or Merlin's Cave," a musical entertainment, characterized by Gerber as a pantomime, by Riemann as an Intermezzo, 1736,—though Riemann gives the year 1719. (In "The Royal Chace," John Beard, tenor, made the hunting song, "With Early Horns," popular.) Music for Dryden and Lee's tragedy "Oedi-

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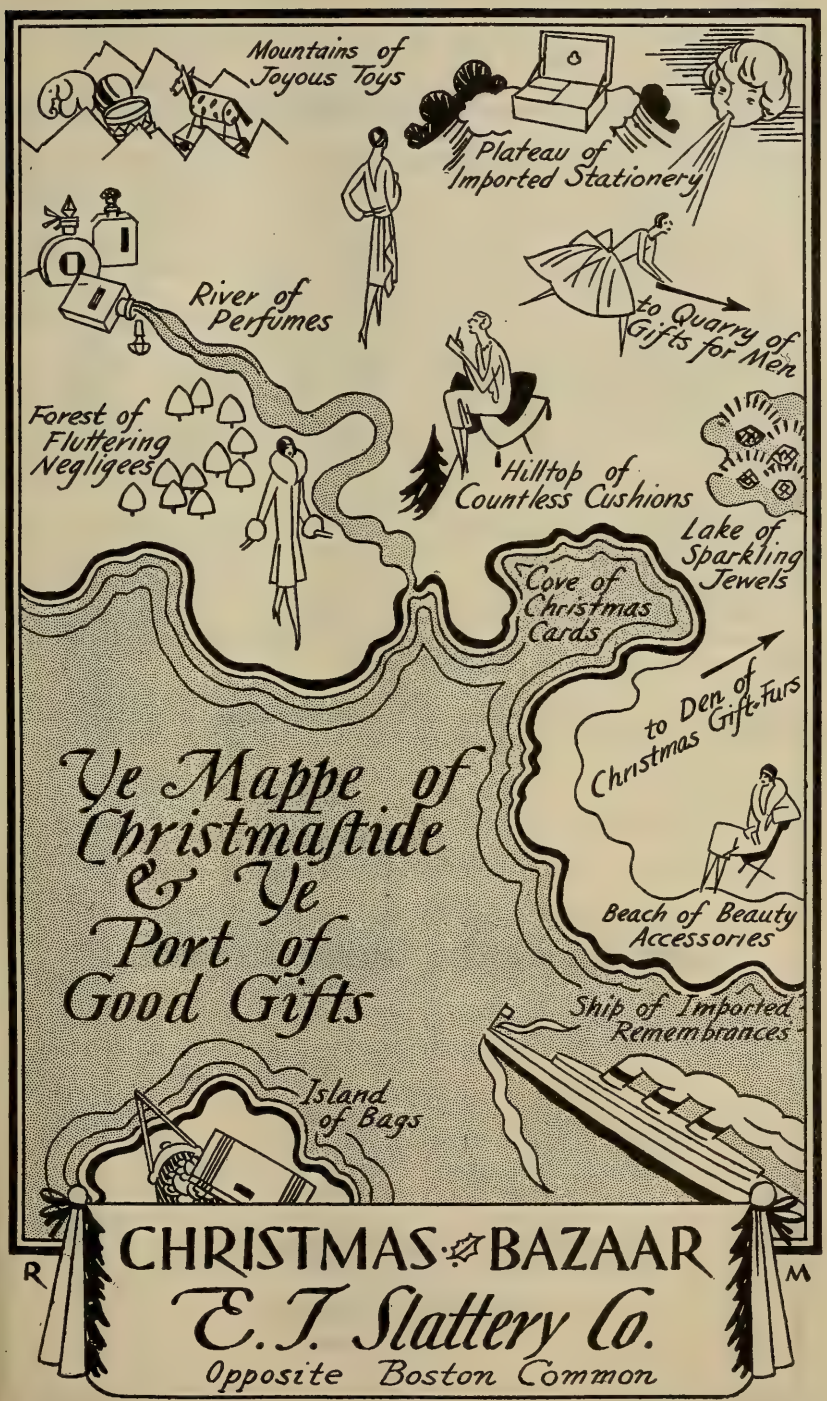
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pus" (this must have been for a revival, as the tragedy was produced in 1679). Gerber mentions music for the tragedies "Brutus" and "Julius Cæsar." "Brutus" was Buckingham's drama (1745); so was "Julius Cæsar" (1745).

Music for the Church: The Te Deum, Jubilate, and anthems already named.

Vocal Music: "Morning Hymn of Adam and Eve," for two voices (Milton's "Paradise Lost"), 1728; afterwards enlarged by Benjamin Cooke with certain movements expanded into choruses, and with orchestral accompaniments. VI Cantatas (the first edition with a preface on the art of composing music of this nature. III Cantatas. XII Songs (1740). Many songs for the *Musical Miscellany.*

Instrumental: Six Sonatas for the flute, with a thorough bass. Solos for the violin; also for the violoncello (or bassoon).

Sir John Hawkins attributed to Galliard a translation of the Abbé Raguenet's "Parallèle," published in 1709, as "A Comparison between the French and Italian Musick and Operas, with Remarks," and the authorship of "A Critical Discourse upon Operas in England and a Means proposed for their Improvement." Dr. Burney was of a contrary opinion.

Gerber, in the first edition of his "Lexicon der Tonkuenstler," says that for the opera "Decius and Paulina" (1715), Galliard only took the music from the opera "Circe." "A New Theatrical Dictionary" (London, 1792) mentions "Decius and Paulina," a masque by L. Theobald, published in 1718. The music for Charles Davenant's "Circe" (1677) was composed by John Banister.

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Steinberg was born at Vilna on June 22, 1888, according to Riemann's "Musik-Lexicon"; on July 7, 1883, according to "A Dictionary of Modern Music and Musicians." After graduation from the Gymnasium in 1901, he attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov* and Glazounov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazounov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the chorography by Fokine. After Rimsky-Korsakov's death, Steinberg edited his unpublished works, including his treatise on orchestration. Steinberg's arrangement of C. P. E. Bach's Concerto, D major, for orchestra was performed in Boston by the Boston Symphony Orchestra on October 24, 1924.

*Steinberg married in 1908 Rimsky-Korsakov's daughter Nadja.

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Mr. Jean Lefranc, first viola of the Boston Symphony Orchestra was born at St. Quentin, France, in 1884. He attended the Conservatory at Paris, from which he was graduated with a first prize in 1907 as a pupil of Laforge. The other first prizes were Monfeuillard and Bouyer. In the same year he became viola soloist of the Opéra Comique Orchestra. Since 1911 he has been viola solo at the Concerts Colonne. Mr. Lefranc has also figured conspicuously in the performance of chamber music in France, having been a member for a number of seasons of the Quartet Tourret. He played the viola in the first performance in France of Bloch's Suite for Viola and Orchestra at a Colonne concert on October 25, 1924. The programme also included the overture to the "Mastersingers," Saint-Saëns's "Spinning Wheel of Omphale," and Beethoven's Fifth Symphony. Gabriel Pierné conducted. This Suite for Viola and Piano was performed by Mr. Lefranc and Nadia Boulanger at a concert of the Société des Amis de l'Orient on May 5, 1922, in the hall of the Conservatory. The programme included L. Boulanger, Vieille Prière Bouddhique; Migot's "Paravent de Laque aux Cinq Images"; fragments of Ravel's "Sheherazade," and Florent Schmitt's "Antony and Cleopatra" and songs by Grassi and Roussel. Yvonne Daunt danced to Schmitt's music.

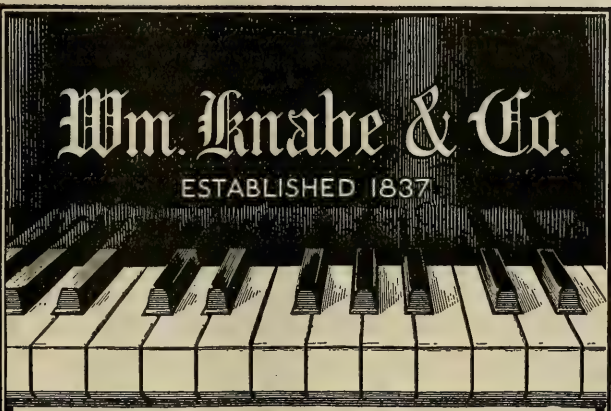


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Suite for Viola and Orchestra Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living at San Francisco)

This Suite in its original form for viola and pianoforte won the Coolidge Chamber-Music Prize in 1919, and was first played at Pittsfield, Mass., by Louis Bailly, viola, and Harold Bauer, pianist. In this form it was played in Boston by the same artists at a Flonzaley String Quartet Concert on March 11, 1920.

The arrangement for viola and orchestra was produced at a concert of the National Symphony Orchestra, in New York, on November 5, 1920; Mr. Bailly, viola; Mr. Bodansky, conductor.

Mr. Lefranc and Miss Lili Boulanger played the suite in Paris at a Concert d' "Idéal et Réalité" et de l'Association Française des Amis de l'Orient, in the Conservatory Hall, on May 5, 1922. Mr. Lefranc played it at a Concert Colonne in Paris on October 25, 1924.

The following remarkable description of the Suite was written by Mr. Paul Rosenfeld, apropos of the first performance with orchestra in New York.*

*"Musical Chronicle: 1917–1923," by Paul Rosenfeld (Chapter 9, "The Bloch Viola Suite"), published by Harcourt, Brace, and Company, New York.

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"And the work is more complex and developed a conception than any of Bloch's earlier compositions, the quartet not excepted. A grimacing irony and a light irresponsible gayety hitherto absent from his moods manifest themselves for the first time in the suite; the four movements, homogeneous although they are, show four distinct faces. The first, after the introductory page, with its corkscrew shrilling of fifes, its grave, bitter brooding of the solo instrument, its many lamentful tones of blindly groping, bleeding life, is a sort of *gigue triste*. Some-

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thing dances in relentless activity; something at once an insect swarm in May, and a tribe of little brown men at a phallic feast, and steel bobbins and shuttles.

"The second movement, the *allegro ironico*, is a variation on the well-known theme 'Je m'en fous.' An apelike mockery whinnies through it. Coconuts are shied at all the four corners of the world. Some of them display a mysterious tendency to fall near the spot where the apess sits weeping over the children. An acrid trio divides the two sections of the scherzo proper, and concludes the movement.

"The third is briefer even than the second. It is a *lied;* perhaps the simplest page which Bloch has written. Dark passion throbs on Moussorgsky-like chords of the harp. A nightingale—like cry of the English horn—prepares the return of the proud, luxuriant theme; the sensuous hymn dies away again. And the movement which follows on this slow, lovely page springs out like a force released.

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which has been given to agonizing composers before Bloch, to Handel and to Beethoven; and which appear to result not so much from any wending of life itself, as from the victory of their strong minds over their personal griefs. The music of this *allegro giocoso* patters with reckless feet. There are two climaxes. And after the latter, the introductory soliloquy of the solo instrument returns; this time, in clarified and transfigured aspect. In these released and divinely yearnful tones, the saversome little work concludes."

The score calls for these instruments: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, bass drum, snare-drum, wood block, cymbals, triangle, xylophone, tam-tam, campanelli, celesta, 2 harps, strings, and solo viola.

In 1916 Bloch talked with a representative of *Musical America:*

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jaques-Dalcroze. When I was sixteen I left my home for Brussels,



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where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

Let us add that Bloch's father was a Jewish merchant. Bloch studied solfège with Jaques-Dalcroze and the violin with Louis Rey between 1894 and 1897. At the Brussels Conservatory (1897–9) he studied

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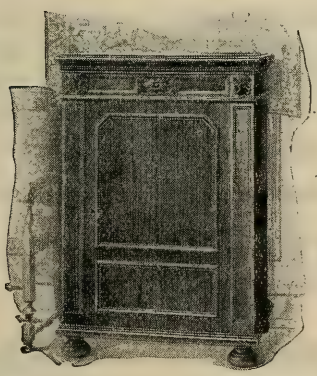
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composition with François Rasse. The years 1897–9 were spent at Frankfort. Bloch returned to Geneva from Paris in 1904, became a book-keeper in his mother's shop, and gave his spare hours to composition. In 1909–10 Bloch conducted orchestral concerts at Neufchâtel and Lausanne. From 1911–1915 he taught composition and æsthetics at the Geneva Conservatory. He came to America as conductor for the dancer Maud Allan,* and in 1917 taught at the David Mannes School of Music. In 1920 he was appointed director of the Institute of Music, Cleveland, Ohio. He resigned this position in June, 1925.

His chief works are as follows:

1900. Symphonic poem, "Vivre—Aimer."
1901–2. Symphony in C-sharp minor. Produced in 1910 and warmly praised by Romain Rolland. Bloch wrote that it was "refused by the majority of conductors in Europe because it was unknown."
1904. "Macbeth," lyric drama in three acts with prologue (seven scenes), libretto

*He made his first appearance in New York as a conductor on October 16, 1916, when the Maud Allan orchestra accompanied the dancer and Bloch's "Hiver—Printemps" was played.

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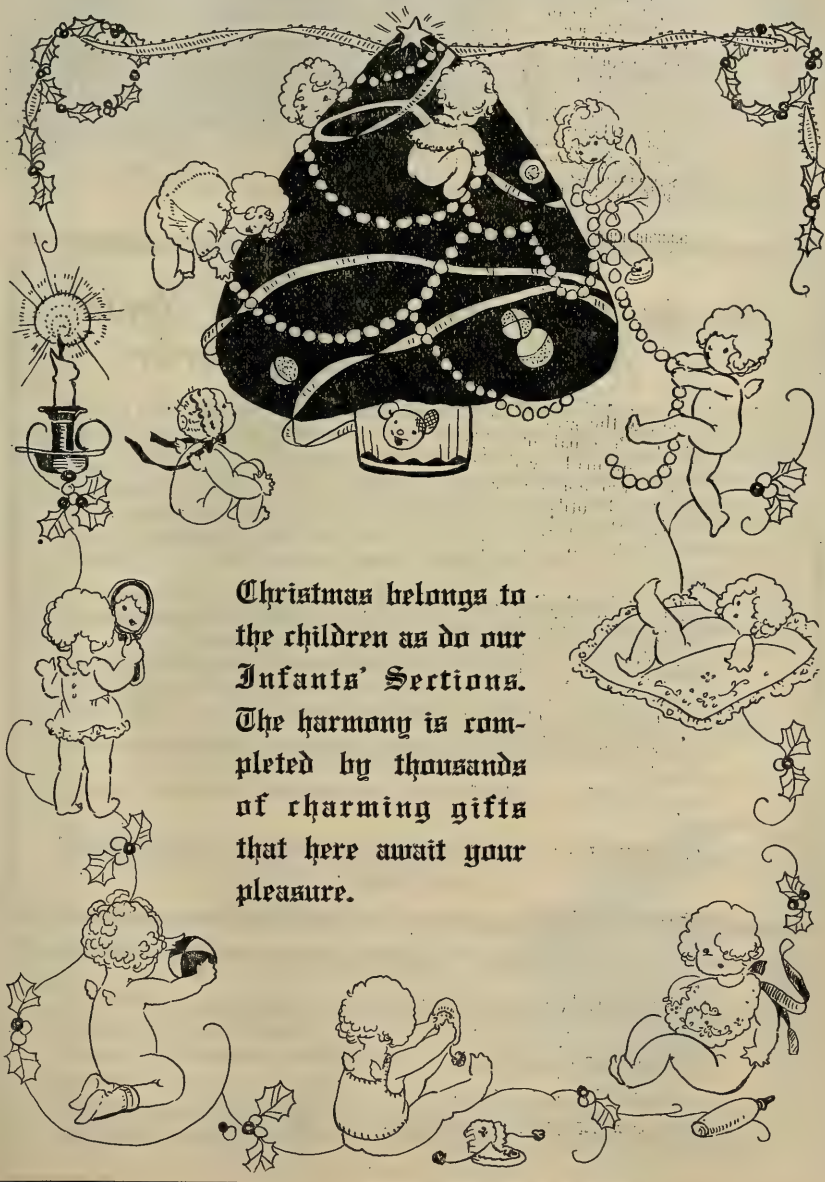
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based by Edmond Fleg on Shakespeare's tragedy, was begun. Lucienne Bréval* was instrumental in obtaining the production at the Opéra-Comique, Paris, on November 30, 1910. There were 10 performances that year.†

1904. "Hiver—Printemps," orchestral poem.

1906. "Poèmes d'Automne," for voice and piano, or orchestra.

*Lucienne Bréval, whose real name is Berthe Agnès Lisette Schilling, was born at Berlin on November 4, 1869. As a pupil of Warot at the Paris Conservatory, she took in 1890 a second prize for singing, and as a pupil of Giraudet, a prize for opera. (At the age of 17 she took a prize for piano-playing at the Geneva Conservatory.) She made her début at the Paris Opéra on January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, having been the first to take the leading parts at that house in "The Valkyrie," "The Black Mountain," "The Mastersingers," "La Burgonde." In 1901 she created the part of Griselides in Massenet's opera, but she returned to the Opéra in 1902; creating Vita in "L' Etranger," Sephora in "Fils de l'Étoile," Ariane in "Ariane," Lady Macbeth in Bloch's opera, and Armide and Phèdre in the revivals of Gluck's "Armide" and Rameau's "Hippolyte et Aricie." She sang in Boston, as a member of Grau's Metropolitan Opera Company, Valentine (April 2, 13, 1901); Brünnhilde (April 9, 1901)—first time she sang the part in German; Chimène in "The Cid," (March 14, 1902), first performance of the opera in Boston; Valentine, March 19, 1902. Her voice was warm and rich. She was a handsome woman and an excellent actress.

†Macbeth, Albers; Macduff, Vieuille; Duncan, Feodoroff; Le Portier, Delvoye; Malcolm, Mario; Le Meurtrier, Azéma; Banquo, Jean Laure; Lennox, Gilles; Le Viellard, Payan; 1re Apparition, Guillamat; Le Serviteur, Pasquier; Lady Macbeth, Mme. Bréval; Lady Macduff, Mlle. Vauthrin; Une Sorcière, Mlle. Brohly; Une Apparition, Mlle. Raveau; Une Sorcière, Mlle. Charbonnel; Une Sorcière, Mlle. Espinasse; Le Fils de Macduff, Mlle. Carrière; Fléance, Mlle. Fayolle; Un Enfant, La petite Privat. Franz Ruhlmann conducted.

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1913–15. "Psaume 114," "Psaume 137," for soprano and full orchestra; "Psaume 22" for baritone and full orchestra. Text translated into French by E. Fleg from the Hebrew. Produced in New York, May 3, 1917.
1913–16. Symphony, "Israel," for full orchestra. Two movements complete. Produced in New York, May 3, 1917.
1916. "Schelomo," Hebraic Rhapsody for violoncello and full orchestra. Produced in New York on May 3, 1917 (Hans Kindler, violoncellist).
1916. Quartet, B major, for strings. Produced in Boston by The Flonzaley Quartet, January 8, 1917.
1916. "Symphonie Orientale," on Jewish Themes.
1917. "Orientale," for full orchestra. "Jezebel," opera, not yet completed Sketches for other Jewish works.
"Baal Shem" or "Three Pictures of Chasidic Life" for violin and piano. First performed by Bronislaw Huberman, violinist, in New York, on March 21, 1924; Siegfried Schultze, pianist.

These compositions by Bloch have been performed in Boston by the Boston Symphony Orchestra:

1917. March 23. "Trois Poèmes Juifs," for orchestra.

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1919. November 14. Two Psalms for soprano and orchestra. Psalm 137, "By the Rivers of Babylon"; Psalm 114, "When Israel Went out of Egypt" (Povla Frijsh, soprano).

1921. April 29. Two Poems: "Winter," "Spring."

1923. April 13. "Schelomo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra (Jean Bedetti, violoncellist).

His String Quartet, B major, was performed in Boston by the Flonzaley Quartet on January 8, 1917. Three Short Pieces for String Quartet ("Paysages") and "Night," a Poem for String Quartet, were played in Boston by the Flonzaleys on March 6, 1925.

Symphony in A major, No. 4, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty

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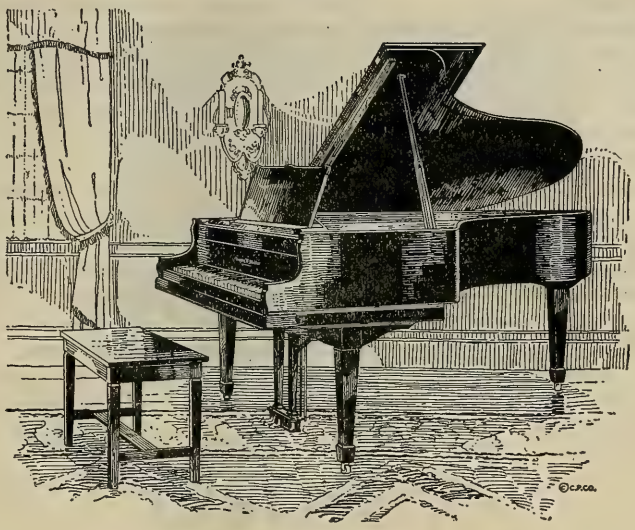
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serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and worked rather fitfully on the symphony in 1830 at Rome, but he did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

Naples, April 27, 1831: "The bad weather which we have been

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having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.' "

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing

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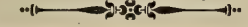
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them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited the United States, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts;



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(Continued on following page)

o believe it important in the life of Boston and are willing to help it

and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this

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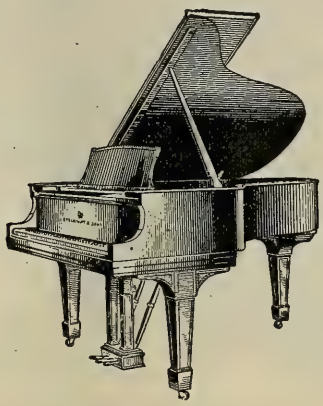
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The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in Lon-

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don, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows:—

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Signora Biscaccianti.
7. Grand Overture, Op. 14 *Niels W. Gade*

The last performance at a subscription concert of the Boston Symphony Orchestra in Boston was on October 7, 1921.

*
* *

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Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard

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The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns.

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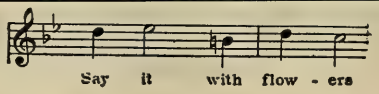
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pitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

* * *

The saltarello was a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries, at Rome and in the neighborhood of that city. Walther thus described it in his "Musikalisches Lexikon" (1732):

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"Saltarella or Saltarello (Ital.) is a kind of movement which all along goes into leaping, and is almost always in triple time. The first beat of each measure is marked. One says 'in Saltarello' when three-quarter notes are against a half note; or three-eighth notes against a quarter, as in 6-8, especially if the first note of each beat is accented sharply. Such also were the Forlanes of Venice, the Siciliennes, the English jigs, and other gay dances, whose tunes hop and leap." This definition was taken by Walther from Brossard's "Dictionnaire de Musique" (Paris 1703). Walther adds: "The name is also given to a short dance known to us Germans as the 'Nach-Tantz' because it is generally or must be *de jure* shorter than the 'Vor-Tantz.'" Modern descriptions of the dance vary. An English writer in "Dancing" (Badminton Library, London, 1895) says it is in 2-4 time, and is a duet dance of a skipping nature. "The woman always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semicircle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance,

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and has quite a unique character: we find that it is especially performed by gardeners and vintners." Desrat, the most trustworthy writer on dances ("Dictionnaire de la Danse," Paris, 1895), says of it: "The movements of both dance and music are of exceptionally original character. There is a real struggle in agility between the dancers. The man plays the guitar and his partner strikes a tambourine while they are dancing. The saltarello is a favorite with the vintners, who excel in it. There is no limit to the number of the couples, and the steps are close together and hurried, now on one foot, now on the other." The dance was never in fashion among noble dames; for the speech of Julian de Medicis, in Castiglione's "II Cortegiano" (printed at Venice in 1528), mirrors the opinion of the period. We quote from the brave version of Sir Thomas Hoby: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman, I will have her to do them with heedfulness and with the soft mildness that

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we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often divisions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in my opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument: and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth. Therefore when she cometh to dance, or to show any kind of music, she ought to be brought to it with suffering herself somewhat to be prayed, and with a certain bashfulness, that may declare the noble shamefastness that is contrary to headiness."

Some other examples of the saltarello in music are those by Berlioz in "Benvenuto Cellini" and the overture, "Roman Carnival," Gounod's Saltarello for orchestra (Concert Populaire, Paris, December 2, 1877), piano pieces by Alkan, Heller, Raff.

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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 18, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 19, at 8.15 o'clock

J. S. Bach Suite in D major, No. 3, for Orchestra

I. Overture.
II. Air.
III. Gavotte No. 1; Gavotte No. 2.
IV. Bourrée.
V. Gigue.

Strauss An Alpine Symphony, Op. 64

Night — Sunrise — The Ascent — Entering the Woods — Wandering by the Brook — At the Waterfall — Scenery — On Flowering Paths — The Mountain Pasture — Off the Path through Thicket and Underbrush — On the Glacier — Vision — The Fog Rises — The Sun is Gradually Obscured — Elegy — Stillness before the Storm — The Thunderstorm; Descent — Sunset — Sounds — Night.

(First time in Boston)

There will be an intermission before the symphony

A lecture on the above programme will be given on Monday, December 14, at 5 o'clock, by Mr. Otto G. T. Straub, in the Lecture Hall, Boston Public Library.

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 b. Seguidille (Spanish Folk Song) Arr. by BAZAN
 c. *Wounded I Am (Old English Madrigal) WILLIAM BYRD (1590) Arr. by SIR RICHARD TERRY
 d. *The Next Market Day (Irish Folk Song) Arr. by HERBERT HUGHES
 e. John Peel (English Folk Song) . . . Arr. by G. FORSYTH

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4. a. *Let the Bullgine run (Sea Chantey) Arr. by SIR RICHARD TERRY
 b. *Shenandoah " " " " " " "
 c. *Ev'ry Time I feel de Spirit (Negro Spiritual) Arr. by H. JOHNSON
 d. Listen to de Lambs (Negro Spiritual) NATALIE CURTIS-BURLIN
 e. Travlin to de Grave (Negro Spiritual) . WILLIAM REDDICK

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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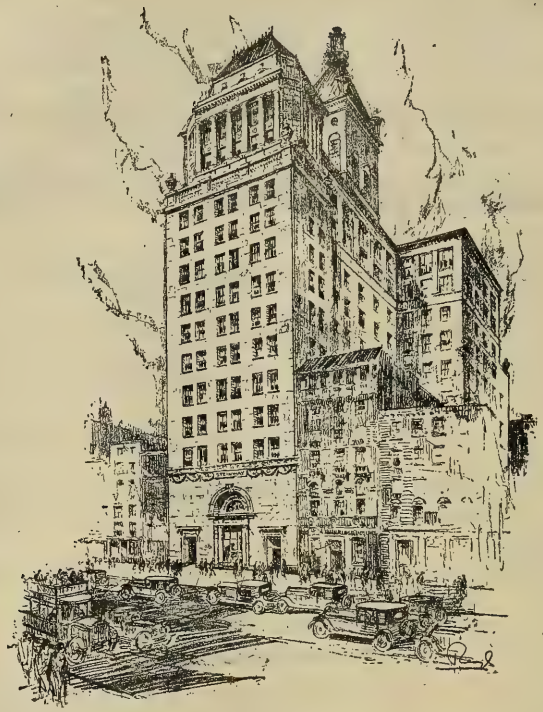
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Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
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Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
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On account of the holiday, the afternoon symphony concert of next week will be given a day in advance—Thursday, December 24, at 2.30 o'clock.

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 18, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 19, at 8.15 o'clock

J. S. Bach Suite in D major, No. 3, for Orchestra

I. Overture.
II. Air.
III. Gavotte No. 1; Gavotte No. 2.
IV. Bourrée.
V. Gigue.

Strauss An Alpine Symphony, Op. 64

Night — Sunrise — The Ascent — Entering the Woods — Wandering by the Brook — At the Waterfall — Scenery — On Flowering Paths — The Mountain Pasture — Off the Path through Thicket and Underbrush — On the Glacier — Vision — The Fog Rises — The Sun is Gradually Obscured — Elegy — Stillness before the Storm — The Thunderstorm; Descent — Sunset — Sounds — Night.

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City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

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The Raymond-Whitcomb Cruise Visited Pekin in Spite of a Revolution!

Revolution broke out in North China just before the Raymond-Whitcomb Cruise arrived.

This was the first Round-the-World Cruise of the season. It sailed from New York, 375 strong, on the S.S. "Carinthia," on October 10; and arrived at Ching Wang Tao, the port of Pekin, which is 250 miles away, on the day before Thanksgiving. At that time several provincial governors had risen against the Manchurian General Chang; the railroad to Pekin had been seized and cut and there was rioting in the streets.

In these circumstances the ordinary traveler would have had to give up any thought of seeing Pekin. But special arrangements were made for the Cruise. The Cruise passengers went to Pekin by special train under the protection of the authorities, and saw the ancient capital of China amid the excitement of a popular uprising. The following wireless report from the Cruise Director was received in Boston a few days later —

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SUITE IN D MAJOR, NO. 3 JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen.* The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.

The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the

*For a pleasant account of Bach's life at Cöthen, see "The Little Chronicle of Magdalena Bach" by Esther Meynell (New York, 1925, pp. 45–52). It was at Cöthen that Bach's first wife, Maria Barbara Bach, died leaving him with four living children out of the seven she had borne him. It was at Cöthen that he married Anna Magdalena Wülkens, who bore him thirteen children.

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names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word "ouverture."

The separate dances of old German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn towards this form of composition.

The Suite in D major was composed originally for three trumpets, two oboes, kettledrums, first and second violins, violas, and basso

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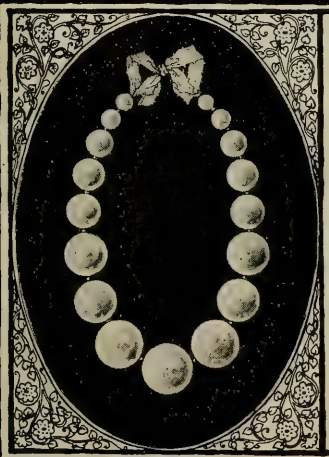
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continuo.* Three or four manuscripts were consulted by the editors for the Bach Society, who preferred the voice parts formerly in the Bach archives at Hamburg and now in the Royal Library at Berlin.

The version used generally in concert halls today was prepared by Ferdinand David for performance in the Gewandhaus, and it was published in 1866. Mendelssohn added two clarinets for the gigue, to take the place of the original first and second trumpet parts, too high for modern instruments and players, and he remodelled the trumpet parts. The first performance of the revised suite, and probably the first performance of the suite in any form after Bach's death, was in the Gewandhaus, Leipsic, February 15, 1838, and Mendelssohn conducted it.

The overture, air, and gavotte were played in Boston at a Theodore Thomas concert, October 30, 1869. Three excerpts were played at a concert of the Harvard Musical Association, January 20, 1870. The whole suite was played at a Theodore Thomas concert, February 17, 1875.

The last performance of the whole suite at a subscription concert of the Boston Symphony Orchestra in Boston was on November 18, 1922, Mr. Monteux conductor.

I. Overture. Grave, D major, 4-4. A vivace movement in the same key and also in 4-4 time follows in the form of a fugue. There

*"Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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are several passages for solo violin, after the manner of the old concerto grosso, in this fugue, which in form nearly resembles Fétis's "irregular fugue."

II. Air. Lento, D major, 4-4. This movement is for strings only. It is probably the piece of music by Bach that is most familiar to audiences throughout the world, for the transcriptions of it for violin and pianoforte and for violoncello and pianoforte are in the repertoire of all amateurs and virtuosos.

III. Gavotte. D major, 4-4. Tutti. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic

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Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in

*In "Iphigénie in Aulis" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra, library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

IV. Bourrée. Allegro, D major, 4-4. This dance probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under



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Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in

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Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingtorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

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And then—Peter went home. It was late afternoon when the social worker made her first visit to the new home. A cheery fire was burning, and, snuggled in a rocking chair by big sister, Peter was warming his little bare toes. The mother, who was busy getting supper ready, insisted on stopping long enough to show all her five rooms and explain how she planned to use them. When the worker left her at the door-step, with shining eyes and tears of joy on her thin cheeks, she said, "This means so much—to have a friend."

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Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, also by Charles Koechlin, and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was first performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

V. Gigue. Allegro vivace, D major, 6-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguë-*



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ours d'Allemagne (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance, gigue, gique, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the continent, at first Froberger, 1649, and J. E. Rieckh (Allemanden, Giguen, Ballette, Couranten, Sarabanden, und Gavotten für 3 V. u. B. c., Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in "An Elizabethan Virginal-book" (1905), "even in this out-of-the-



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way case, the rhythm sticks to the use of 'pointed notes' (Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting examples of old jigs in his book just quoted. See also his "Shakespeare and Music" and Mr. Louis C. Elson's "Shakespeare in Music" (Boston, 1901).

Jig music was despised by some old Englishmen. Thus Thomas Mace (1619–1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For descriptions of various jigs in Ireland, Scotland, and Wales see "Dancing," a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in

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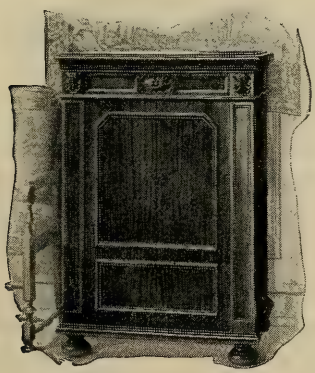
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his "Dictionnaire de la Danse," a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's "History of Dancing" (English edition, 1898). The author states that there were jigs christened after each successive English monarch from Charles II. to Queen Anne. Jigs were in high favor at masques and revels, the peculiar prerogatives of the Inns of Court, and in the preface to Playford's "Dancing Master" the writer commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators."

The most recent orchestral composition in the form of a jig is Debussy's "Gigues," originally entitled "Gigue Triste." It was completed in 1912, performed for the first time on January 26, 1913, at a Colonne concert in Paris, and played in Boston by the Boston Symphony Orchestra, April 13, 1917.

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(Sunday *Times*, London, November 22, 1925)

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In a queer maze with the memories which it brings to me, that sound of wind like drums, broke into, borne down by—then again itself bearing into, bearing down—the sound of drum: "Thrum—thrum—thrum: tum-tum-tum"—I fling on a cloak and go out into the square, wild with driven leaves, pushing my way against the wind, to find at the

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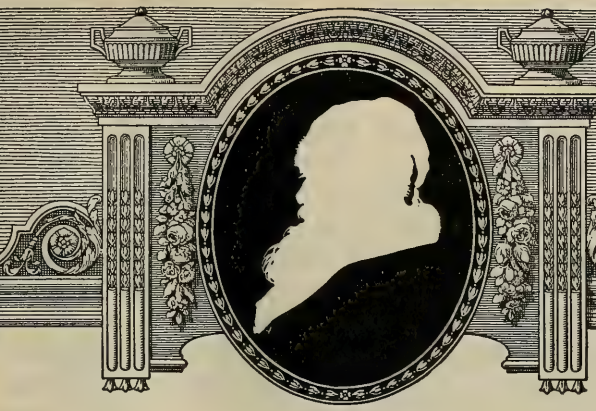
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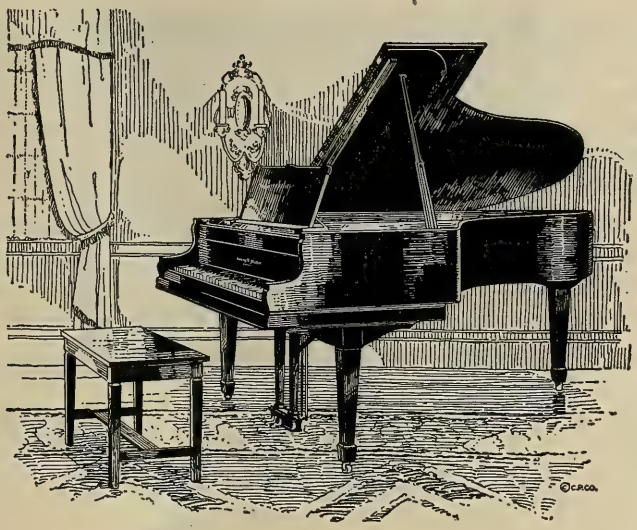
Drums—drums. I came back from the theatre the other night, here in London, half rigid with excitement, moving like a wooden soldier, with the sound of drums in my ears. And now it is the Salvation Army, awaking a world-encircling memory of drums. Drums, drumming the dead back from the Islands of the Blest to join the harvest festivals of the living: drums beaten without ceasing for a month—But, no, not altogether without ceasing; for in the very middle of one night, for some reason or other, the sound broke, waking me from my dreams of drums and running water, sweating and trembling with fear; racked as though the saffron-crested cockatoo of the old sorceress

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of the d'Entrecaseaux had indeed entered into me, torn the vitals out of me—but that is another tale—by the mere cessation of the sound.

Drums among the mountains of Fiji; in the Council House of Little Nasurri; I, myself, sitting upon the floor, bent double with fatigue from a long day's ride in rain which beat upon me like a flail: before me a long line of girls decked in hanging green weeds, sitting, dancing with their bodies alone; swinging them to and fro with strange gestures of the hands: behind them a line of men, dancing, too, with queer grinning grimaces: behind them, again, drums, infinitely monotonous —Tum-tum-tum-tum: one lantern at my feet, the vast room, seventy yards in length, filled with black shadows and smoke broken by patches of umber light; a circle of light on the shining oiled skins, the white

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teeth and glancing eye-balls: "tum-a-tum-a-tum" while I swayed as the dancers swayed, drunk with sleep.

Drums in Halmaheira, great deep-voiced drums hung on poles between two men, beaten by a third: a little drum—a licensed fool of a drum—running with them, running upon pattering feet, running in and out, running on in front; turning and running back again: "tum-tum-tum-tum-tum"; and with it all the spirit wail of innumerable flutes.

Clay drums in New Guinea, pinched in like hour glasses, parchmented with iguana skins at the top, beaten upon with the palm of the hand, with the ball of the thumb. Drums wide in the middle, and narrower at either end in Java, bound with crimson silk cords to muffle the sound; held horizontally, beaten with ebony sticks; drums and great gongs, and all the magic of the Gamelan.

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The drums and bells of the bull-fighters upon the island of Pemba. The echo of drums from mountain to mountain in the uplands of East Africa—telling what—foretelling what?—God only knows!—Drums—drums—drums all the way. A roll of drums to the Last Post at the end; and, please God, a fine, brave drumming in through the shadowy gates of the world to come.



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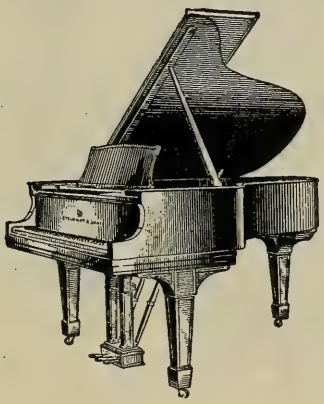
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*The heckelphone, so named after the inventor, Wilhelm Heckel, of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a wood-wind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vidal in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d'amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

†The aërophor, or Tonbinde Appart, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted. Strauss recommended its use for his "Festival Prelude" for orchestra and organ, Op. 61, which was performed in Boston at a concert of the Boston Symphony Orchestra on December 13, 1913.

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This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony follows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violon-

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cellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpen-

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horn*, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunders form" comes on. First a threatening quiet (roll on kettle and bass drums). The wind machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

* * *

After Strauss had brought out his Sinfonia Domestica (1904), it seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself—I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

"Having pried through the strata, analyzed to a hair, counsel'd with doctors and calculated close,
I find no sweeter fat than sticks to my own bones."

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It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins, and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted. (The final rehearsal was not thrown open to the general public, but to invited guests, among them Humperdinck, von Haussegger, Gerhardt Hauptmann, Leo Blech, Edmund von Strauss, Oscar Straus, Flesch, Schnabel, Lamond, Huberman, Ochs, Kaun, Dohnanyi, Lhevinne, Max Fiedler, Leichtentritt, Lilli Lehmann, Lula Myzs-Gmeiner.) At the concert the enthusiasm was so marked that the late August Spanuth, not friendly to the symphony, said that it seemed as if the applause had been "orchestrated by Strauss himself."

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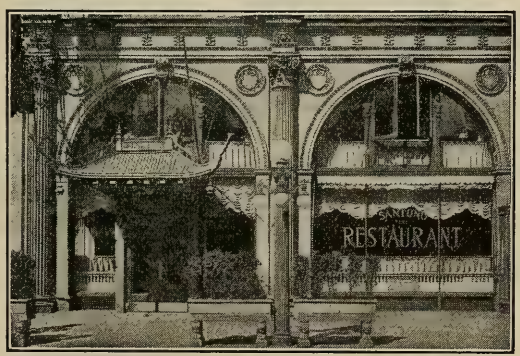
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The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916.

When the "Alpine" Symphony was first performed in Berlin, the overture to Strauss's "Guntram" was on the bill.

The first performance in Italy—the first, it is said, out of Germany—was at Rome, on December 19, 1921. Bernadino Molinari conducted. One of the St. Cecilia professors characterized the symphony as "Gross, Yes; grand, No." At this concert, Monteverde's "Sonata sopra Sancta Maria," for choir, orchestra, and organ, and Carissimi's oratorio "Jonah," for eight voices, organ, and strings were performed in the first part. The concert was at the Augusteum. (The second concert in the building that season was conducted by Molinari with Mr. Koussevitzky as a virtuoso of the double-bass. Mr. Koussevitzky con-

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ducted the third concert: music by Scriabin, Moussorgsky, Rimsky-Korsakov, and Tchaikovsky. Sympathizers of d'Annunzio, who wished to make a pro-Fiume demonstration, interrupted the performance of Scriabin's Third symphony.)

The first performance in Paris was on February 28, 1925, at the Salle Gaveau at a concert conducted by Bernard Tittel of Vienna. The orchestra was that of the Association des Concerts Colonne. The program also included Goldmark's overture to "Sakuntala" and Ravel's "La Valse."

* * *

As Mr. Henry T. Finck points out,* the "Alpine" Symphony is the first of Strauss's works that is concerned with nature since his "From Italy," composed in 1886. In the intervening thirty years, he was concerned with "problems connected with man."

It was said by Liszt as far back as the thirties that "the merest tyro in landscape painting can with one stroke of his pencil produce a scene

*"Richard Strauss: The Man and His Works" (Boston, 1917).

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more faithfully than a consummate musician with all the resources of the cleverest orchestra." It has also been said that in Beethoven's "Pastoral" Symphony the hearer does not hear the brook, he is conscious of feelings in the breast of one by the side of the brook and listening to its gentle flow.

The fact that Strauss wrote his own programme in the score did not prevent Max Steinitzer from preparing a thematic guide. It contains fifty-nine quotations in musical type, so that the hearer by purchasing the pamphlet could provide himself with a Baedecker for the concert room. Unfortunately, this or that page is not starred or double-starred, nor is this Baedekerian comment "well spoken of."

Mr. Finck,—by the way, is he right in saying that Strauss in Berlin employed twenty horns for the "Entrance into the Forest"?—hearing the "Water fall" music was reminded of the cascade of Jewels in the opera "Ariane et Barbe Bleue" by Paul Dukas, which was produced in 1907; he suggests that Strauss may have heard this opera in Paris. "It is officially admitted that it (the symphony) was sketched five years before its completion. Other parts, however, indicate that it is much older, for there are distinct echoes of not only Wagner (especially 'Rheingold' and 'Walküre') but even of Mendelssohn and Max Bruch, and Strauss has not been in the habit in recent years of borrowing from conservative sources. While I was listening to these sounds, the question occurred to me: Is it not possible that the germs, at any rate, of this work date back to the time when under the influence

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For an interesting study of Strauss's instrumentation from the time of his Symphony in F minor (1883), when he used the normal full orchestra of Brahms and Tchaikovsky, to the "Alpine" Symphony with its huge apparatus, see "The History of Orchestration" by Adam Carse (London and New York, 1925).

*Some of Strauss's early songs and instrumental pieces were for use in the houses of the Pschorr family. (Strauss's mother Josephine was a daughter of Georg Pschorr, the Elder, the famous brewer.) Other pieces were written for an amateur orchestra—the "Wilde Gungl," of which, as a violinist, he was a member. For a list of these works see "Richard Strauss," by Max Steinitzer (Berlin and Leipsic, 1911, pp. 176–202).

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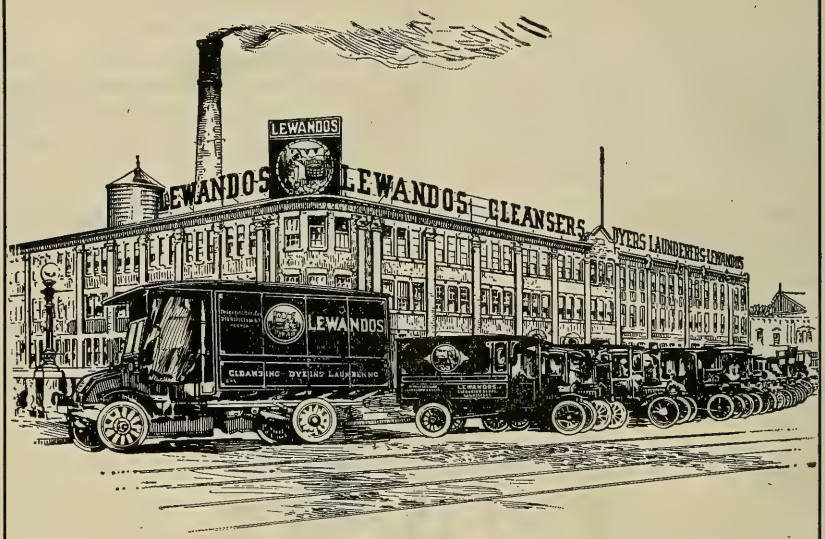
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Tenth Programme

THURSDAY AFTERNOON, DECEMBER 24, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 26, at 8.15 o'clock

Purcell–Wood Trumpet Voluntary
(First time in Boston)

Bloch Concerto Grosso, for String Orchestra with Piano Obbligato
(First time in Boston)

Prelude.
Dirge.
Pastorale and Rustic Dance.
Fugue.

Wagner Prelude to "Parsifal"

Saint-Saëns Symphony in C minor, No. 3, Op. 78

I. Adagio; Allegro moderato; Poco adagio.
II. Allegro moderato; Presto; Maestoso; Allegro.

(Organ—Albert W. Snow)

There will be an intermission before the symphony

A lecture on the above programme will be given on Monday, December 21, at 5 o'clock, by Mr. Raymond C. Robinson in the Lecture Hall, Boston Public Library.

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Boston Symphony Orchestra

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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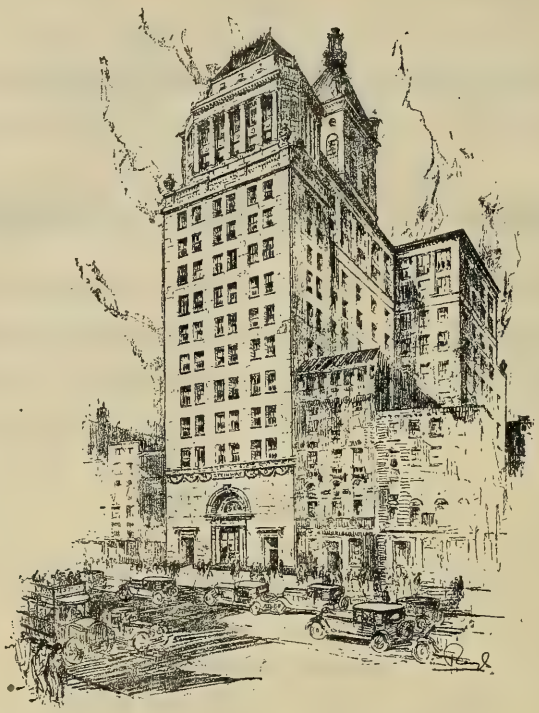
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Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
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Fugue.

(Piano—Jesús Sanromá)

Wagner Prelude to "Parsifal"

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I. Adagio; Allegro moderato; Poco adagio.
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(Organ—Albert W. Snow)

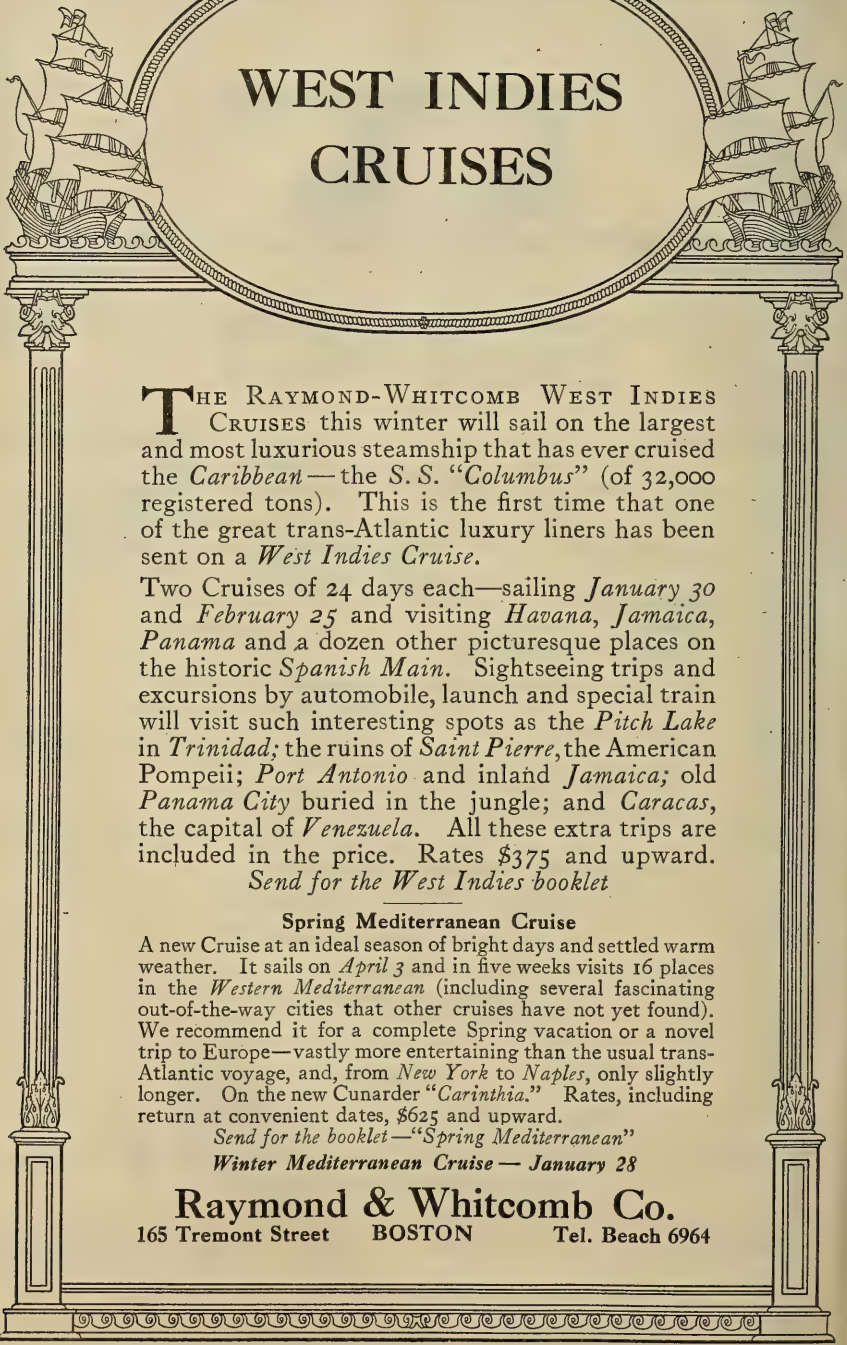
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TRUMPET VOLUNTARY FOR TRUMPETS, TROMBONES, DRUMS, AND ORGAN, ARRANGED BY SIR HENRY JOSEPH WOOD . . HENRY PURCELL

(Purcell, born in London between November 21, 1658, and November 20, 1659*; died in London on November 21, 1695; Wood, born in London, March 3, 1869; now living in London)

This Voluntary for three trumpets, three trombones, kettledrums, side drum, and organ was published in London in 1923. There is no note concerning the source. Wood has been in the habit of arranging music by Purcell, taking a passage from one work and a passage from another, as in the "Suite" by Purcell which he conducted at Hollywood Bowl, California, on July 14, 1925.

Mr. Stokowski, conductor of the Philadelphia Orchestra, brought out in the season of 1924–25 a "Trumpet Prelude" which he said he had found in the library of the British Museum in the summer of 1924, without being able to learn anything about its history. We quote from Mr. Lawrence Gilman's excellent notes for the concert of the Philadelphia Orchestra in New York on March 10, 1925. "In the transcription used at tonight's performance, the Prelude is scored for three trumpets in C, two oboes, two bassoons, and strings. The key is D major, and the time alla breve. It opens forte with a solo for the first trumpet, accompanied by oboes and string choirs. . . . Note the use of the ground bass (announced at the beginning by the two bassoons in unison)." The question naturally arises, is this "Trumpet

*Riemann's "Musik-Lexicon" gives 1658; but see Grove's Dictionary, "Purcell" (revised edition); and the *Musical Times*, 1895, p. 733: "Purcell," by William H. Cummings ("The precise day of his birth is unknown, but there is no doubt about the year 1658"). A Purcell Commemoration to celebrate the bicentenary of Purcell's birth was held in London on January 30, 1858.

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Prelude" the "Trumpet Voluntary" of Wood's rescored by Mr. Stokowski or may not have Mr. Stokowski and Sir Henry Wood worked from the same manuscript or manuscripts? The tonality is the same.

There is a suggestion of the opening measures of Wood's arrangement in Purcell's "Welcome Song performed to His Majesty in the year 1684," and in a phrase or two in "The Indian Queen."

In the list of Purcell's works given in Grove's Dictionary (Revised Edition) under the head "From Various Sources," is "Trumpet Tune"; but this has little or no bearing on the "Trumpet Voluntary," for Purcell used this instrument freely, one might say recklessly. There is a florid trumpet obbligato to the soprano air "To arms, heroic prince" in his music to Shadwell's "The Libertine."*

The indication, "Flat Trumpets," is found in some of Purcell's scores, as in the Canzona written for the funeral of Queen Mary (1695). The title "evidently refers, first of all, to the minor key in which the composition is set, and also to the use of instruments which could be played in that 'flat' key. So far as we know, the Sackbut, which was also called the Trumpet Harmonious and the Double Trumpet, was the only brass instrument which, at that period, was recognized as adapted to the minor or flat key, or could have rendered the music written by Purcell."—Galpin, who quotes a note in the "S. Cecilia Day Celebration by Husk," where under the year 1691 we read that "during the feast, while the company is at table, the haut boys and trumpets play successively. Mr. Showers (*sic*) hath taught the latter of late years to play with all the softness imaginable; they plaid us some flat

*Shadwell's "The Libertine," a version of the Don Juan story used by Mozart, was produced in 1676.

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tunes with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key."

John Shore, the most famous trumpeter of his day—he died in 1752, between 80 and 90 years old—is mentioned as having taught trumpeters to play "flat tunes made by Mr. Finger." Purcell composed obbligato parts to songs for Shore to play. He is said to have split his lip in sounding the trumpet and thus was incapacitated.

*
* *

"Voluntary." This word is now associated with the organ set piece or improvisation played before, during, or after a church service; called voluntary, Sir Walter Parratt suggested, because this music is optional. He mentions embellished versions of hymn tunes, diapason pieces, trumpet voluntaries, introductions with fugues, cornet voluntaries, and "half-comic 'ecchoes' on the 'Swelling Organ.' " He mentions Croft, Greene, Boyce, S. Wesley, and others as writers of voluntaries; he does not name Purcell. But the word "Voluntary" had other meanings in the terminology of music.

"Improvisation-Capriccio. Especially free organ playing. The word 'voluntary' is already found in Th. Mulliner's Virginal book (about 1450)."—Riemann's "Musik-Lexikon" (1922).

Bailey's "English Dictionary" (2d ed., 1736): "A Voluntary [in Musick] that which a musician plays Extempore, according to his fancy, at his beginning to play."

Dr. Johnson's Dictionary of the English Language (7th ed., 1785): "Voluntary. A piece of music played at will, without any settled rule.

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The waken'd earth in odours rise
To be her morning sacrifice.
—*Cleveland.*

"By a voluntary before the first lesson, we are prepared for admission of those divine truths, which we are shortly to receive."—*Spectator.*

Ash's Dictionary (1795): "Voluntary, a piece of music played at will, a piece of music played without any rule."

In other words, a "voluntary" was not necessarily music played in church during the service.

At the bicentenary of Purcell's death (1895), the *Pall Mall Gazette* of November 25, had this to say about "revisions," arrangements, etc., of Purcell's music:

We have now done our best and also our worst with our one and only Purcell. Dr. C. Wood, at the request of the Director of the Royal College of Music, dutifully added his accompaniments for brass, flutes, and clarinets to "Dido and Æneas"; and at last on Friday night we bent our ears to hearkening unto the "Golden Sonata," arranged for two pianos and a full orchestra. Truly that was the worst of all. There were the two overwhelming pianos, the overwhelming orchestra; and there was the tender, delicate sonata, most beautiful in its fitness, exquisite in its appropriate instruments. And the orchestra and the pianos came down thundering upon the slender loveliness of this masterpiece and flattened it, battered it, dimmed it, and dulled it, until it became, not exactly unrecognizable, but as you might see your face distracted and distorted in a spoon. And this vandalism, this monstrous perversion of art, done in the name of music, was accomplished not by reputed barbarians, but by a society which, however absurdly, at all events claims to represent for England all that is of good report and of fair fame in the art of music. We put the case fairly and plainly. Purcell, it appears, was worthy of honor, and of

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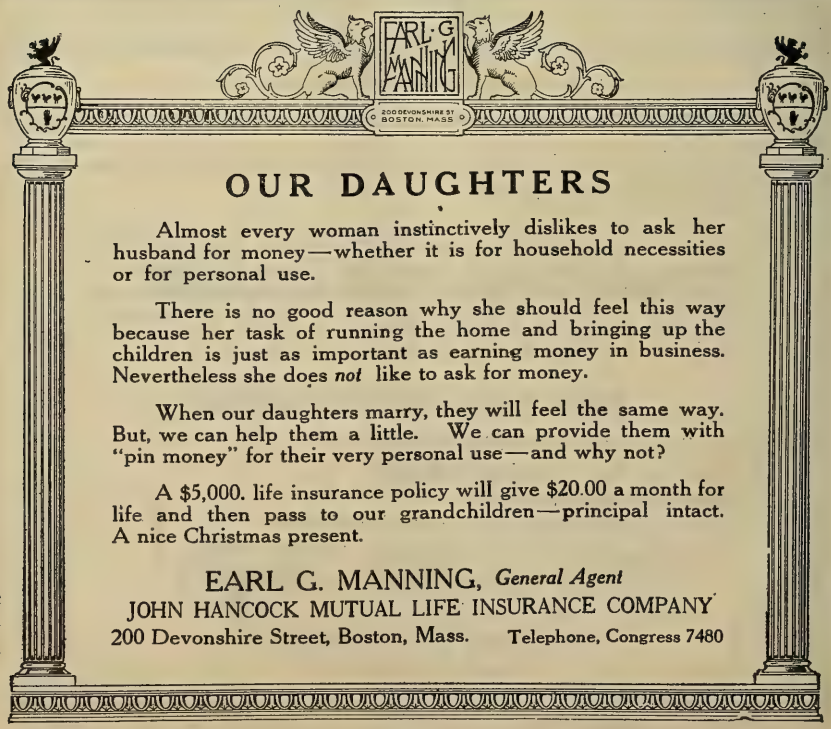
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particular honor, for the obvious reason that he was an artist; yet so distrustful are these excellent gentlemen of the very artist whom they are honoring that they imagine it necessary to square him up to date before he is fit to be heard in these miraculous times of universal genius. Then, in the name of everything reasonable, let the elder artist who cannot please our modern ears rest in peace, and give us the work of all the modern crowd that is capable of composing music to a modern orchestra. Of two things, one: either Purcell is an artist or he is not. If he is, then upon what artistic grounds is he to be mangled, mutilated, and changed out of all artistic recognition? If he is not, then surely he is not worth consideration at all, and may reasonably be dismissed into space. Sir Alexander McKenzie conducted this extraordinary perversion of a great work of art with infinite complacency and zeal. He really seemed to enjoy it thoroughly; and from the audience there was but the smallest expression of disfavor. It was indeed a hopeless kind of experience.

Trumpets of the 17th Century

Were trumpeters in the time of Purcell more skilful than those of to-day?

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose



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the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "—"The Orchestra," by Dr. Prout (Vol. I., p. 201).

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Gilpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

The *Clarin-bläser* were found as late as the end of the eighteenth century; see "10 Pieces" written by Mozart in 1773 (?) for two flutes, three trumpets in C, two trumpets in D and four kettle-drums, in C, G, D, A.

Bach and Handel were not alone in writing passages that vex modern trumpeters. In Martini's overture to "Henri IV." (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of the "Messiah" he erased the difficult trumpet passages and gave them to other instruments.



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WILLIAM MAKEPEACE THACKERAY.

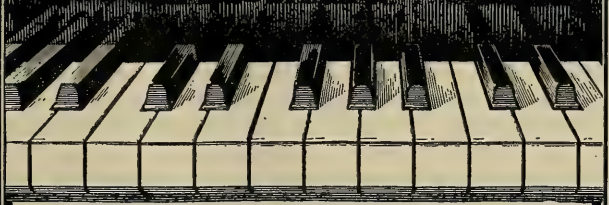
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Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the clarino reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet. But were these difficult passages always well played in the old days? There is an interesting remark in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86–87): "The favorite Bass Song 'The Trumpet shall sound' (1. Cor. xv, 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French horns as at present; it being now laid down, as a rule, that the fourth and sixth of a key on both these

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instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." Burney adds in a footnote: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dèttingen '*Te Deum*,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

Gevaert wrote: "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one which has a continuous scale, and that is, therefore able to furnish *cantilenas* and melodic figures." Cecil Forsyth made this comment: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of composers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great."

Those who wish to pursue this subject should consult: "Das alte

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Peter was sweet and chubby and two years old. He had been six weeks in the hospital trying to get well enough to go home. At last the doctor said that Peter could go. After waiting several days for someone to come for him, a letter was sent; then an investigation revealed the fact that Peter's "home" had left town.

After an intense search and following up of clues, the social worker found that Peter's father had deserted, and his mother, under financial stress, had moved to another town and was ill in bed caring for a new baby sister. The mother's story of her struggle to keep the home together was told without a tear or any trace of emotion. Life had been very bitter, and she had reached the place of complete resignation and joyless sacrifice.

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And then—Peter went home. It was late afternoon when the social worker made her first visit to the new home. A cheery fire was burning, and, snuggled in a rocking chair by big sister, Peter was warming his little bare toes. The mother, who was busy getting supper ready, insisted on stopping long enough to show all her five rooms and explain how she planned to use them. When the worker left her at the door-step, with shining eyes and tears of joy on her thin cheeks, she said, "This means so much—to have a friend."

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Clarinblasen auf Trumpeten," by Dr. H. L. Eichborn (Leipsic, 1894); "Die Trompete in alter und neuer Zeit," by Dr. Eichborn (Leipsic, 1881); "Histoire de l'Instrumentation," by H. Lavoix, fils (Paris, 1878, pp. 136–141); "Eléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon (Brussels, 1874, p. 144); "La Facture Instrumentale," by Constant Pierre (Paris, 1890, pp. 110–116); "Orchestration," by Cecil Forsyth (London, 1914); "Old English Instruments of Music," by Francis W. Galpin (Chicago, 1911).

Concerto Grosso for String Orchestra with Piano Obbligato

Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living at San Francisco)

This concerto, in the eighteenth century form, but modernized, was sketched at Santa Fé, New Mexico, when Bloch was sojourning



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there in December, 1924. It was completed at Cleveland, Ohio, in April, 1925. The score was published in the fall of 1925. The first performance was at a concert given by the Institute of Music, Cleveland, in June, 1925. Walter Scott played the piano. Mr. Borowski says that this was the last appearance of Mr. Bloch as director of the Institute. He stated at the end of the performance that folk dances of his boyhood days in Switzerland had inspired the composition. The first performance in public was on August 15, 1925, at a concert in the Hollywood Bowl, Los Angeles, when Mr. Bloch conducted.

The Concerto was performed in Chicago by the Chicago Symphony Orchestra, Mr. Stock conductor, on November 27, 1925; by the Philadelphia Orchestra, in Philadelphia, on December 4, 1925, Mr. Stokowski conductor.

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II. Dirge. Andante moderato, 3-4. The grave theme is at first for strings alone. The strings with piano in the next section have descending chromic passages. The time changes to 4-4. A solo violin has a melody in the nature of an elegy. Divided strings and arpeggios for the piano accompany. Mr. Lawrence Gilman, in his notes for the Programme Book of the Philadelphia Orchestra, December 4, 5, 1925, points out an example of polytonality in this middle section: "in which the 'cellos and double-basses play a melodic figure in the key of B-flat against an F-sharp major chord sustained by four solo violins and arpeggios for the piano and a viola. This effect is repeated a few measures further on, with the superimposed keys changed to F major for the melody and C-sharp major for the other instruments, leading into a *misterioso* passage, with a blending of the keys of C-sharp major, E major, and A major." The descending chromatic passage is heard again. There is a return of the first thematic material, with the end pianissimo.

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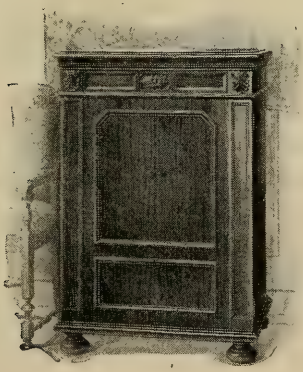
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IV. Fugue, Allegro, 4-4. The subject is announced marcato by the violas.

* * *

The concerto of the eighteenth century had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and

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play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called *'violono concertino'* " ("Musikalisches Lexicon," by J. G. Walther, Leipsic, 1732).

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published in Venice in 1857; that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro" and in 1698 his "Concerti Musicali," while the word concerto occurs frequently in the musical terminology of the seventeenth century.

Up to the middle of the seventeeth century, the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title *simfonia*,

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capricio, fantasia, toccata, canzone, ricercare. The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments: sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century, *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia.* The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloist, the *concertino* (trio of two solo violins and solo bass, with cembolo*) and

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were, as a rule, faithful to the strings.

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the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of Handel's concertos Op. 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto in England, and he was a friend of Handel.

For an interesting discussion of the concerto and the disposition of the Orchestra in Handel's time, see Rolland's "Haendel," pages 195–208 (Paris, 1910).

PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests

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were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882. "Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill;

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Wagner's version of the story of Percival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher,

*The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina: Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. The first performance of "Parsifal" in English at the Metropolitan Opera House, New York,—the translation was by Henry Edward Krehbiel,— was on February 19, 1920. Kundry, Mme. Matzenauer; Parsifal, Orville Harrold; Amfortas, Clarence Whitehill; Gurnemanz, Leon Rothier; Titurel, Palo Ananian; Klingsor, Adam Didur. Mr. Bodanzsky conducted. "There was no mechanical panorama of progress from the scenes preceding the hall of the Grail to the hall itself." Mr. Urban's scenery was adversely criticised by some.

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Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

The phrase is sung, at first without accompaniment, in unison by violins, violoncello, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet,



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oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before

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us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one has a personal right to this simple formula. The true inventor of the "Amen" is unknown; the formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. The brass first proclaims it.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities.

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterwards in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from

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the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Am-

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"'Yo ho, my boys. No more work tonight. Christmas eve, Dick. Christmas, Ebenezer! Let's have the shutters up before a man can say Jack Robinson.'" (From *A Christmas Carol* by Dickens.)

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fortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance of the Prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel,

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Meichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

The first performance of the opera in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

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The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica (March 9, Mme. Fremstad); Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. There were performances in German by the Metropolitan Opera Company at the Boston Opera House on January 15, 1910; April 21, 1916.

Wagner's head was full of "Parsifal" in the fifties. In 1857 he composed—or at least sketched—the "Good Friday Spell." At work on "Tristan" he thought of introducing Parsifal in the third act. The poem of "Parsifal" was completed in 1877. The music was completed in the sketch in 1879; the score was ready in January, 1882, when Wagner was at Palermo.

Symphony in C Minor, No. 3, Op. 78, Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921)

This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the

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composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1901. Later performances in Boston by the same orchestra were on March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923. The Adagio was played on December 23, 1921, in memory of the composer.

There was a performance in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: Overture to "Les Barbares"; Concerto for piano, G minor, No. 2; Three piano pieces: Valse nonchalante, Valse mignonne, Valse canariote; Symphony in C minor. Saint-Saëns was the pianist; Dr. Muck conducted.

A sketch of the symphony was prepared for the first performance in London, probably with the assistance, or at least the sanction, of

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the composer. The following analysis is translated from the French version of this sketch used at the Paris Conservatory concert in 1887:—

"This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and

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"After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation

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of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the Allegro moderato is followed by a second Presto, which at first is apparently a repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a

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huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure."

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death.

Saint-Saëns composed five symphonies: No. 1, E-flat major, produced in 1853 and published in 1855; No. 2, F major, composed in 1856, performed in 1857, not published, and not in the possession of the composer; No. 3, D major, composed in 1859, performed in 1860, but thrown overboard; No. 4, A minor, composed in 1859, produced in 1862, not published until 1878, then called by Saint-Saëns his second; No. 5 with organ.

The symphony in A minor was produced in Boston by the Harvard Musical Association, Carl Zerrahn, conductor, on December 2, 1880. It was performed in Boston by the Boston Symphony Orchestra on November 12, 1892, and March 14, 1919.

The first symphony, E-flat major, was performed in Boston at a concert of the Boston Symphony Orchestra on November 26, 1904. When it was produced, Saint-Saëns was in his eighteenth year. It was sent in anonymously. It was said at the time that he had sent it to the competition opened in Brussels for the celebration of the Prince of Brabant; it was not admitted.* When he first sent it to the Société Sainte-Cécile, F. J. B. Seghers, conductor, the Société was the sole judge. Seghers told the members that the symphony came from an unknown author in Germany. The lie was accepted, the work put in rehearsal. On the programme of the concert were three stars in place of the composer's name, and below this note: "The manuscript of this Symphony has been sent anonymously to the Committee, which after careful examination has not hesitated in having it performed." The symphony was warmly praised. Berlioz and Gounod could not believe it was written by so young a man. The public however began as early as 1857 to class Saint-Saëns among the composers of "the future" who wrote "learned and dangerous" music.

*Jean Bonnerot, in his well-documented life of Saint-Saëns, says nothing about this competition at Brussels.

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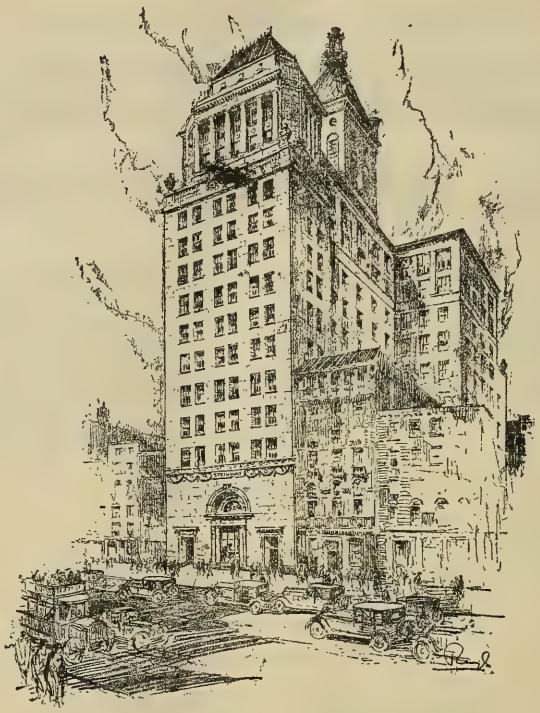
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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript. The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given

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by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"! The overture, published in separate form, dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera, is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings. The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for pianoforte, two hands, was published in September, 1852; for four hands in July, 1856. Hans von Bülow made a score of the opera for voice and pianoforte. His "Humoristische Quadrille" on themes from the opera was published in 1879. Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre l'amour et le devoir" was published at Vienna. The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

* * *

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo

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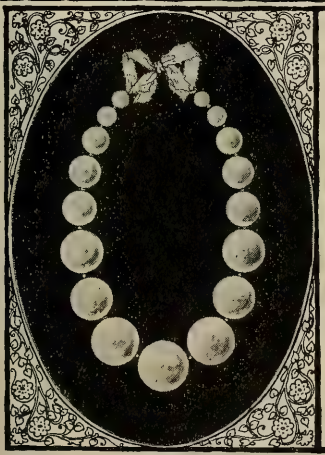
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Balducci,* Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo,

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†"Ascanio." opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Etampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advanced to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine in-

*The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124—139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

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dulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin"* (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffman's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought

*The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

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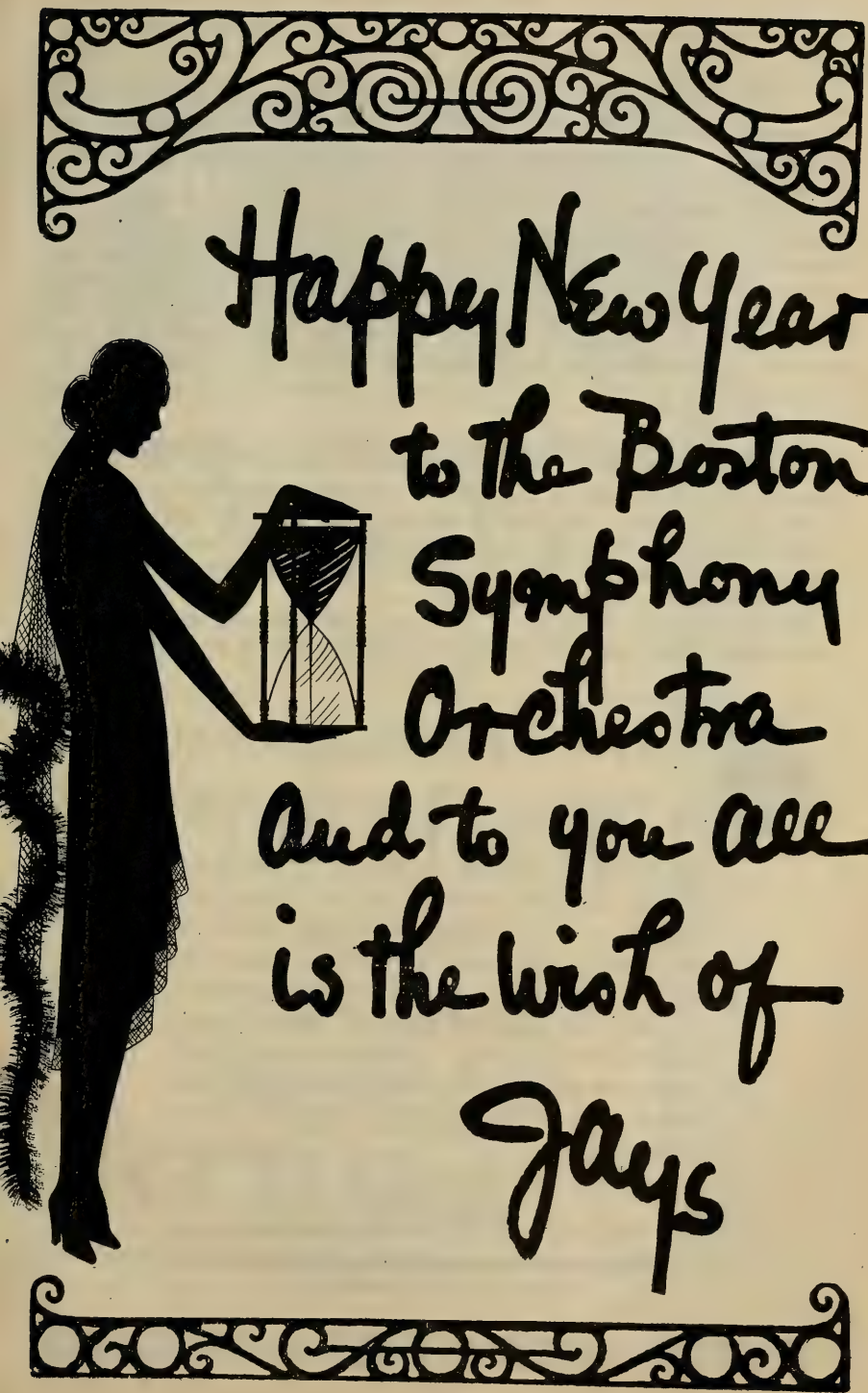
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the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have an opera from Berlioz; the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production



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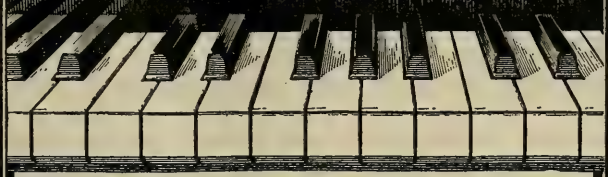
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of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on

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September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his Life of Rosina Stoltz (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only

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stated that as her legs were well made, the male part was well suited to her."*

The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expressions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

The next morning Berlioz made cuts in the score and corrections

*In the letter to his sister Adèle dated July 12, 1838, Berlioz wrote: "Duprez-Cellini is superb; one can form no idea of the energy and the beauty of his singing." In a letter to his father dated September 20, 1838, that the "gigantic amour-propre" of Duprez might postpone further performances. "The success has not been concentrated on him; the two women singers, on the contrary, have had the honors in singing and acting. Consequently he no longer wishes to take the part, and A. Dupont will replace him; but as he did not any more than I expect this, he is obliged to learn the whole of the music." Duprez in his "Souvenirs d'un chanteur" says: "It is known that the talent of Berlioz, otherwise an excellent musician, was not exactly melodic." To the tenor's "Italianized ears" the music of Berlioz was strange. Furthermore, expecting

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in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average receipt. There was no hissing, but applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

After the third performance Duprez wished to give up the rôle; the opera did not draw; Mme. Dorus-Gras's engagement ended the 15th of September, nevertheless the bills for a month or two announced a forthcoming performance, the fourth. Alexis Dupont,

the birth of a son the night of the third performance, Duprez was not at ease on the stage, and when in the last act he saw the physician radiant behind the scenes, he lost his head through joy and made a mess of the "complicated and learned music." He also wrote, "I acquitted myself badly in this adventure; that is not, however, the cause of the non-success of 'Benvenuto Cellini,' though the composer held me responsible and always bore a grudge against me."



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the successor of Duprez, was slow in learning his part. Josephina Nau replaced Mme. Dorus-Gras. Rehearsals were held. The date November 21 was definitely appointed, but "on account of the indisposition of an artist" the "Siège de Corinth" was substituted. The fourth performance did not take place until January 11, 1839. The receipts were less than 3,000 francs; while "Robert le Diable" after one hundred and seventy performances was still bringing in more than 6,000 francs. Yet Berlioz wrote to Liszt, who was at Rome, that the opera-house was crowded. The first act was afterwards performed three times.

Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the Théâtre des Champe-Élysées, on March 31, 1913, by Gabriel Astruc. Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lassalle; other parts were taken by Messrs. Petit, Dangès, Blancard. Felix Weingartner conducted. There were six performances.

* * *

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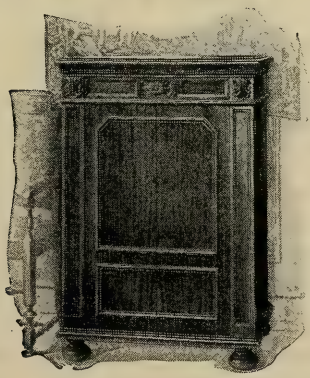
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The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mme. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace.*" Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured

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of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers

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were Mmes. Julienne-Dejean and Nantier-Didiée; Messrs. Tamberlik, Formes, and Tagliafico. The opera was produced by Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

* * *

Benvenuto Cellini has been the hero of other operas than the one by Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlosser (Darmstadt about 1845).



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"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz Lachner (Munich, 1849).

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern (Budapest, 1854).

"Benvenuto Cellini," music by Orsini, produced without success at the Mercadante Theatre, Naples, May, 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced at the Politeama, Genoa, May 20, 1877, without success. The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns (the Opéra, Paris, March 21, 1890). See preceding foot-note.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra-Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his mar-

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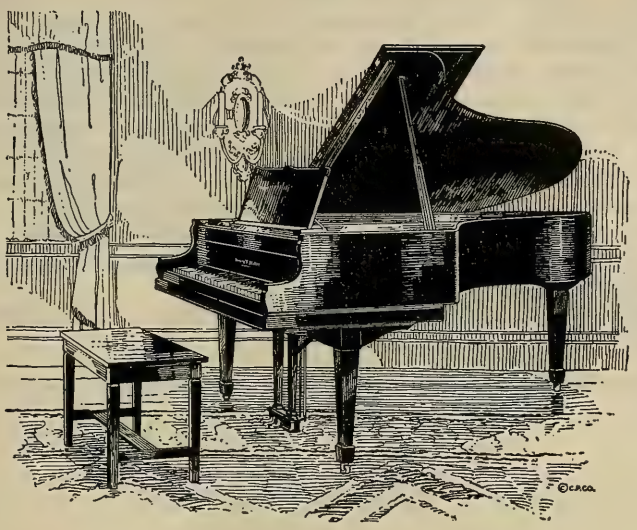
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riage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs herself to escape the scaffold as a poisoner. The music was characterized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clément; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel. An aria from this opera has been often sung in concerts in Boston.

"Benvenuto Cellini," in three acts, music by Angelo Tubi (Parma, February 20, 1906).

Ballets: "Benvenuto Cellini" by Antonio Buzzi (about 1860) and by Luigi Venzano (about 1870).

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On March 6, 1915, he played Lalo's concerto at a concert of the Boston Symphony Orchestra. On December 28, 1923, he played here, at a concert of the Boston Symphony Orchestra, Boccherini's Concerto, B-flat major; but between 1915 and 1923 he was heard here, as on January 16, 1916, with Mr. Bauer; March 15, 1916, with Ruth Deyo; March 24, 1917, with Susan Metcalfe-Casals, soprano, and Ruth Deyo, pianist.



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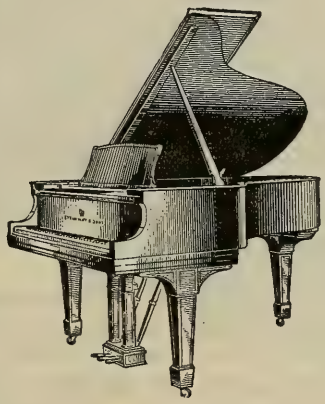
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Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

The concerto played at these concerts was composed in 1783* for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra. It was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on

*Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii., p. 199).

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December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna. Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two barytones* and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

*The baryton, a favorite instrument, especially with amateurs in Germany of the 18th century, was a viol da gamba having sympathetic strings of metal passing under the finger board. Haydn wrote at least 175 compositions for the baryton associated as a rule with other string instruments.

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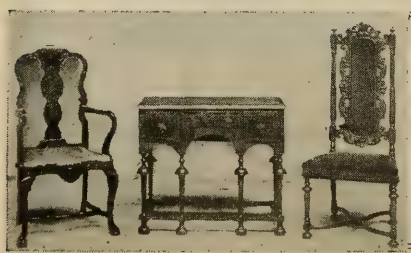
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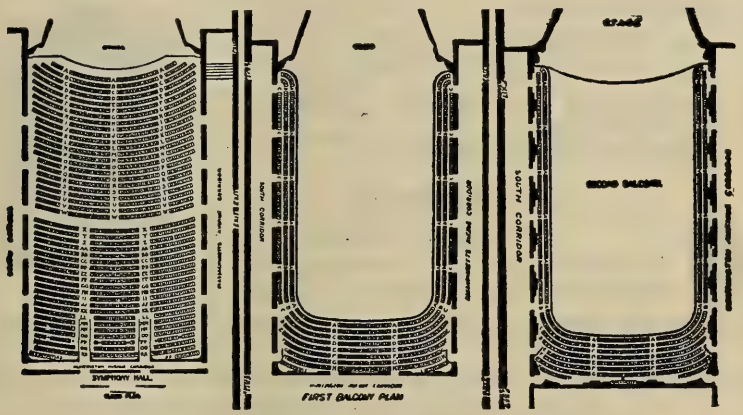
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The concerto was first played in Boston by Anton Hekking of the Boston Symphony Orchestra, at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Heinrich Warnke of the Boston Symphony Orchestra played the concerto at a concert of the Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

Josef Malkin, of the Boston Symphony Orchestra, played the concerto at a concert of the Orchestra on December 12, 1914.

Jean Bedetti of the Boston Symphony Orchestra played it at a concert of this orchestra in Boston on March 11, 1921.

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*The heckelphone, so named after the inventor, Wilhelm Heckel, of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a wood-wind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vidal in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d'amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

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This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony follows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very

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lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpen-

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horn, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the

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summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunders form" comes on. First a threatening quiet (roll on kettle and bass drums). The wind machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

* * *

It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins, and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

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The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916; the Boston Symphony Orchestra in Boston on December 18, 1925.

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Brahms . . Concerto in D major for Violin and Orchestra, Op. 77

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Sibelius Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
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SOLOIST
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There will be an intermission after the concerto

A lecture on the above programme will be given on Monday, January 11, at 5 o'clock, by Mr. R. G. Appel in the Lecture Hall, Boston Public Library.

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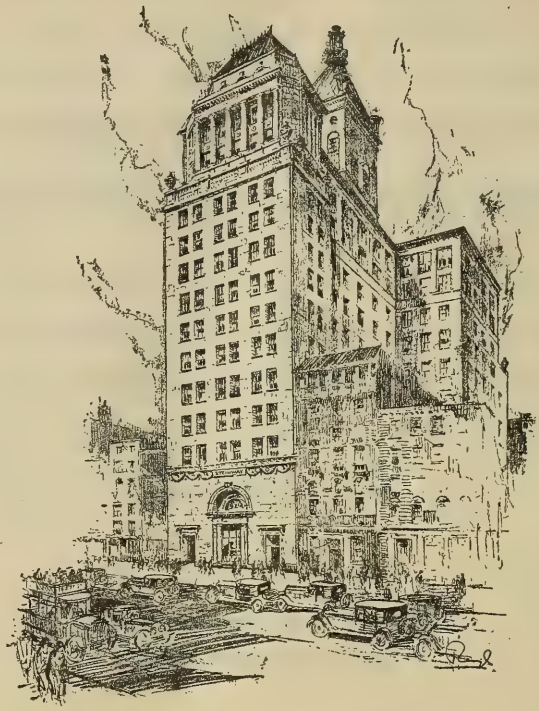
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Vondrak, A.
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I. Andante ma non troppo; Allegro energico.
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There will be an intermission after the concerto

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Michael Press was born in Vilna, Russia, in 1872, and began his artistic career as a violinist at the age of ten. When he was seventeen, he conducted opera and ballet orchestras in Moscow. In 1901, he became professor of violin in the master class of the Moscow Imperial Conservatory of Music. Subsequently he was appointed head of the violin department, and in 1910 was awarded first prize in the Moscow competitive series of concerts, at which twenty violinists participated. For several years Mr. Press made concert appearances in Russia and other European countries, while still holding his position as master violinist of the Moscow Conservatory. He left Russia in 1918, and in the seasons of 1920–22, conducted symphony orchestras in Sweden. He appeared as guest conductor of the Philharmonic Society of Philadelphia in the Academy of Music, Philadelphia, on December 21, 1924.

Overture to "Der fliegende Holländer" ("The Flying Dutchman") Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

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It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad. It is worked up energetically.

* * *

Wagner wrote in "A Communication to my Friends" that before he began work on the whole opera he drafted the words and the

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music of Senta's ballad. Mr. Ellis says that the ballad was written while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera. It should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

Wagner's "Fliegender Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mme. Wächter; the Steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877. Senta, Clara Louise Kellogg; Vanderdecken (the Dutchman), William Carleton; Erik, Joseph Maas; Daland, George A. Conly; the Steersman, C. H. Turner; Mary, Mar[illegible] Lancaster.

* * *

It was undoubtedly due to the dramatic genius of Wilhe[illegible] Schröder-Devrient (1804–60) that a poor performance was turn[illegible] first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying

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Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given

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a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner hid in an empty sentry box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy; it lasted three and a half weeks. Once the captain was obliged to put into a Norwegian haven. At Riga, Wagner became acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale as he heard it from the sailors, impressed him greatly. In Paris, Wagner became acquainted with Heine. They talked of an opera founded on the legend. This opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that he composed it at the piano. "This incident is of importance, since several months he had not written a note, and knew not whether he still possessed the power of composing." The libretto was sold in

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1841 by Wagner for 500 francs to Léon Pillet, director of the Paris Opéra, for Wagner despaired of obtaining a commission to bring out his opera at that house, and suspected treacherous dealings. Pillet had the text translated by Paul Foucher and asked Dietsch to write the music. This opera, "Le Vaisseau Fantôme," was brought out at the Paris Opéra on November 9, 1842.* It failed; there were only eleven performances. Music was set by Ernst Lebrecht Tschirch (1819–1852) to Wagner's libretto about 1852. Clément and Larousse's Dictionary says that this opera was performed at Stettin in 1852; but Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in Chapter VII. Charles Godfrey Leland translated it as follows:

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes, I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once, by night, I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutch-

*The cast was as follows: Troil, Canapie; Magnus, Marié; Barlow, F. Prévot; Erie, Octave; Minna, Mme. Dorus-Gras. Pierre Louis Philippe Dietsch (1808–1865) was a pupil of Choron and the Paris Conservatory. Chapelmaster at St. Eustache, and later the Madeleine, he wrote 25 masses and other church music. He was conductor at the Paris Opéra (1860–63), and conducted the unsuccessful performance of "Tannhäuser" in 1861.



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man'? But in Amsterdam, where I soon arrived"—Herr von Schnabelewopski sailed from Hamburg—"I saw the grim Mynheer bodily and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and since time immemorial has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the day of Judgment. The devil

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took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she

.*In the legend as originally told, there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Judgment Day.—P.H.

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is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?" she answers: 'True to death.' "

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"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny and the cruel curse which hangs above his head. But she cries aloud: 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

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The writer of an article published in *Ausland* (1841, No. 237) maintained that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept sail no matter what the weather was, made the voyage from Batavia to Holland in ninety days and the round trip in eight months. As the winds and currents were not then well known, and it was the habit to lower sails at the slightest threat of a storm, the sailors believed Fokke was a sorcerer in league with the devil. Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, habitually blasphemous. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could

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see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

* * *

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

Bertram had listed many a tale
Of wonder in his native dale.

.

Or of that Phantom Ship, whose form
Shoots like a meteor through the storm;;
When the dark scud comes driving hard,
And lower'd is every top-sail yard,
And canvas, wove in earthly looms,
No more to brave the storm presumes!
Then, mid the war of sea and sky,



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In a footnote Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest: that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home"; or, "The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one



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Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball's play, "The Flying Dutchman," was produced at the Adelphi Theatre, London, December 6, 1826.* Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being

*There was a performance of "The Flying Dutchman" at the Park Theatre, New York, on April 10, 1827. Barry, Vanderdecken; Placide, Von Brummell. Was this Fitzball's play?



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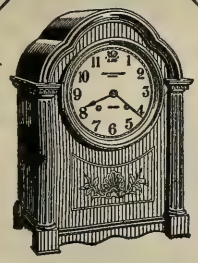
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in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag, decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell 1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed,

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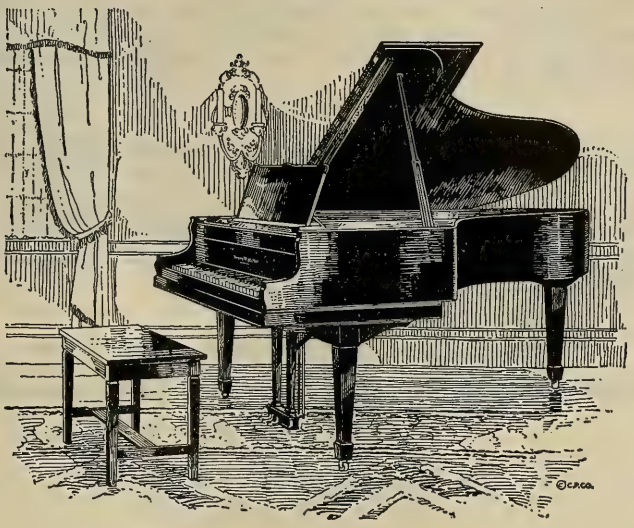
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* * *

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

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Mr. Joseph Jacques Thibaud, violinist, was born at Bordeaux, France, on September 27, 1880. Until he was thirteen years old, he was taught by his father. Entering the Paris Conservatory he took lessons of Martin Marsick, and in 1896 was awarded a first prize. (First prizes were also awarded that year to Messrs. Sechiari and Monteux, pupils of Berthelier, and Soudant, pupil of Lefort.) Thibaud's brother, Joseph Charles, born at Bordeaux on February 25, 1875, took a first prize at the Paris Conservatory for piano-playing in 1892. Another brother, Henri Bernard, a violoncellist, and a student at the Paris Conservatory, was born at Bordeaux on July 8, 1877.

In his twelfth year Mr. Thibaud had played in public at Angers. In Paris he had become known by his brilliant solos at the Café Rouge in the rue de Tournon, frequented by Conservatory pupils, who were in the habit of playing there in ensemble and as soloists. He joined Colonne's orchestra in 1897 and in 1898 became the solo violinist of that orchestra. In 1899–1900 he appeared as a virtuoso

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in towns of France, and at Brussels, Mannheim, and Geneva; in 1901 at Berlin, Amsterdam, Lisbon; in 1902–03 in Russia, the Scandinavian countries, Roumania, Italy, Spain.

His first appearance in Boston was on November 7, 1903, when he played César Franck's sonata with André Benoist, and pieces by Bach, Saint-Saëns, Vieuxtemps, Marsick, and Wieniawski. A second visit to this country was made in 1913–14 and on December 28, 1913, Mr. Thibaud gave a concert with Mr. Bauer in Symphony Hall. He gave a concert with Carlos Salzedo, harpist, in Jordan Hall, January 31, 1914.

When the war broke out, he went into active service. Late in 1916 he was given leave of absence from the French Army on account of injuries received while on duty in the trenches. He played in Boston with George Copeland in a concert at Symphony Hall, December 24, 1916. On April 2, 1917, he gave a concert with Mr. Bauer in Jordan Hall.

He gave other concerts later with Mme. Novaes, Mr. Bauer, Mr.



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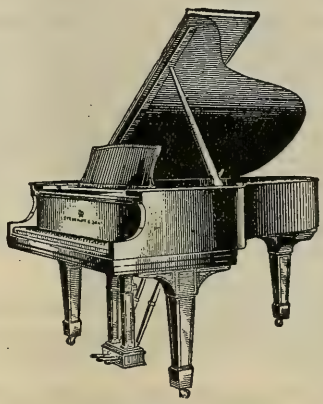
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of the Boston Symphony Orchestra on December 7, 1889, when he played a candenza of his own composition. Later performances: Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Mr. Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); Miss MacCarthy, November 15, 1902; December 19, 1903; Mr. Kreisler, March 11, 1905; Mr. Heermann, November 25, 1905; Mr. Wendling, October 26, 1907; Mr. Berber, November 26, 1910; Mr. Witek, January 20, 1912; Mr. Flesch, April 3, 1914; Mr. Witek, November 24, 1916; Mr. Burgin, December 17, 1920; Mr. Enesco, January 19, 1923.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice

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inspired by his own opinions concerning the violinist's art. The concerto was originally in four movements. Max Kalbeck, the inexhaustible and exhausting biographer of Brahms, thought it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Joachim complained of the "unusual difficulties." As late as April, 1879, when he had played the concerto at Leipsic, Vienna, Budapest, Cologne, and London, he suggested changes which Brahms accepted. Kalbeck says of the first performance: "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comical incident came near being disastrous. Brahms stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress.

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From "A Prayer for a Pup"

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(This space is paid for by a friend who has seen the acute suffering of a pup from distemper)

Furthermore, he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing, his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of spirit."

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(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

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The first performance in Boston was at a concert of the Boston

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* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and

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the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld*).

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a

*"Musical Portraits" (New York, 1920).

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drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic

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figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second

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theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

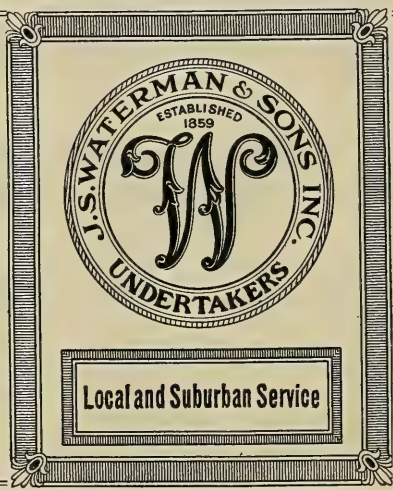
II. Andante, ma non troppo lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to

*Mr. Rosenfield is here loose in his terminology. For "adagio" read "andante."—Ed.



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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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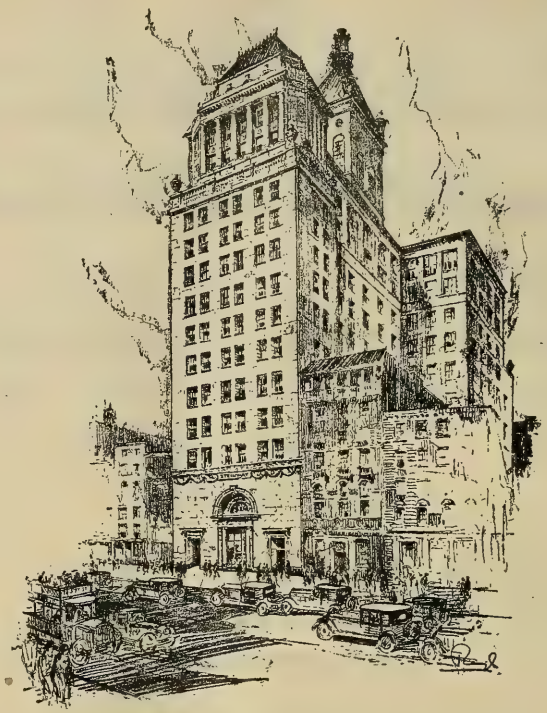
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	Bernard, A.		Deane, C.	

Violoncellos.

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Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
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Overture to "Der Freischütz" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. *'Soli Deo Gloria.'*" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Arthur Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the

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melodies utilized, a section in which they are worked out, and a climacteric coda."

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos (twelve hands), which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet-à-pistons.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known. "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already easily recognize a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, how-

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ever, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." "The clarinet," he says, "has the precious faculty of producing distance, echo, and echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quarter the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and

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there is use of Agathe's theme. There is repetition of the demoniac music that introduces the Allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

* * *

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. D. Luce, Woodhull, and Clarke. Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distintinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

*Col. T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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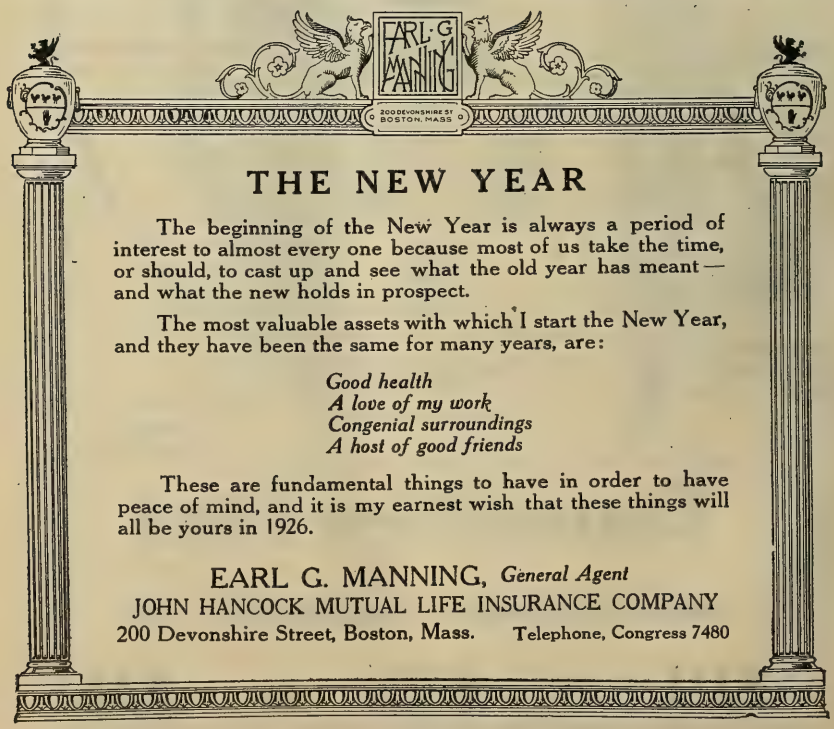
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the



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new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons



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like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that

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The first day Johnny listened to the worker, smiled and nodded and tried very hard to make sounds, but only "ooh, ugh" came forth. A pencil was place between his fingers but he could not hold it and it fell.

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they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but it was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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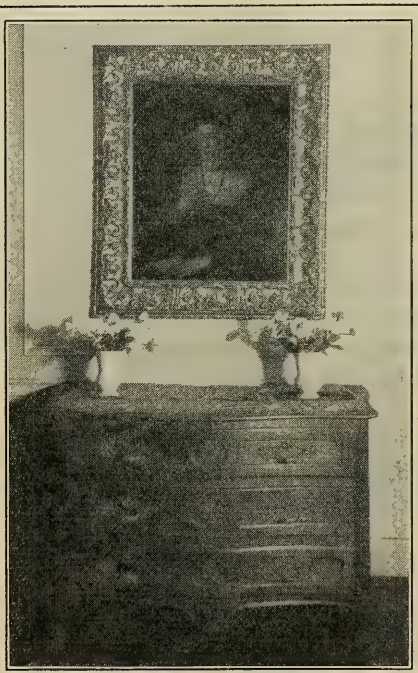
at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account



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of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772); and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninov's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which

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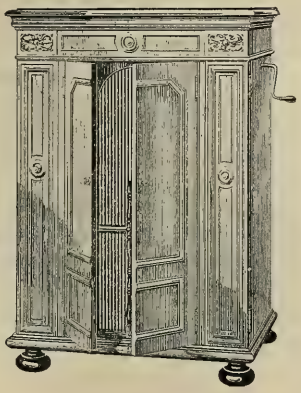
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contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the

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inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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(Born at London on May 26, 1893; at home in London, but now sojourning in the United States)

This Sinfonietta was performed for the first time at a concert of the London Symphony Orchestra in London, on February 19, 1923. Mr. Goossens conducted. The other orchestral works were the overture to "Benvenuto Cellini," Ravel's "La Valse," and Brahms's symphony No. 1. Mr. Rosenthal played Liszt's piano concerto in E-flat major. Mr. Goossens conducted all the works.

The Sinfonietta calls for these instruments: 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, side drum, cymbals, triangle, glockenspiel, celesta, harp, and the usual strings.

We are indebted to Mr. Goossens for the following information:

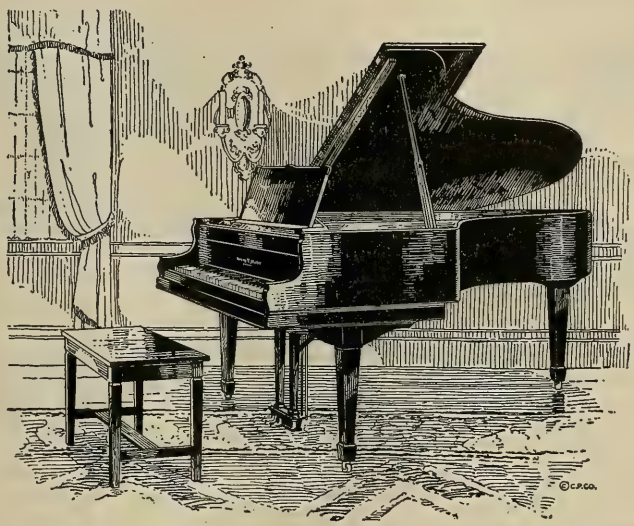
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('one in a bar') is short and hectic. More than this I cannot tell you, being a poor estimator of my own work."

Mr. Goossens conducted this Sinfonietta at Rochester, N. Y., in the season of 1923–4.

* * *

The Goossens family years ago were gold-beaters in Flanders. The grandfather of Eugene settled in Liverpool. His son, Eugene the Elder, born at Bordeaux in 1867, became well known as an operatic conductor. To him three sons were born: Eugene, the conductor, Leon, today a celebrated oboist and teacher in London, and Adolph, a horn player, who was killed in 1916 on the Somme. There were two daughters, both harp players; one of them married a violinist.

Eugene, the conductor guest of the Boston Symphony Orchestra, studied at the Bruges Conservatory (1903–1905) and at the Liverpool School of Music in 1906, where he won a scholarship that took him to the Royal College of Music in London, where his instructors were Stanford, Dr. Wood, Rivarde (violin), and Dykes. From 1911 to 1915 he was a member of Sir Henry Wood's orchestra. He also played in the Philharmonic String Quartet. In 1915 he became associated musically with Sir Thomas Beecham. In 1921 he selected players for his own orchestra to bring out modern works that had been neglected. Since then he has been busy as a conductor: the British National and Carl Rosa Opera companies, the London Symphony Orchestra, the Russian Ballet, and other organizations. In the spring of 1924 he organized a series of chamber concerts in London.

He first visited the United States in the fall of 1923 to conduct the Rochester (N.Y.) Philharmonic Orchestra (Eastman School of Music). The first concert was on October 17 of that year: Overture to "Tannhäuser"; Dvořák, Violoncello concerto (Joseph Press, violoncellist, now dead, a brother of Michael Press); Debussy, "The Afternoon of a Faun"; Rimsky-Korsakov, Dubinishka; Grainger, Londonderry Air and Shepherd's Hey; Brahms, Sym-

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phony, No. 2. Mr. Goossens, engaged for a series of concerts this season at Rochester, has recently conducted, as guest, concerts of the New York Symphony Society.

Mr. Goossens' Scherzo, "Tam o' Shanter," was performed for the first time in America by the Boston Symphony Orchestra in Boston on March 23, 1923. Some of his chamber music, songs, and piano pieces have been performed in this city.

Mr. Goossens' chief compositions are as follows:

ORCHESTRAL:—

Variations on a Chinese theme, Op. 1 (1911), performed at the Royal College of Music, June 20, 1912. Promenade Concert, London, September 6, 1913.

Fantaisie Miniature for string orchestra, Op. 2 (1911).

Perseus, symphonic poem, Op. 8 (1914). Promenade Concert, London, October 13, 1914.

Symphonic Prelude on a poem of Ossian (1915). Promenade Concert that year.

Tam o' Shanter, Scherzo, Op. 17*a* (1916). Manchester, 1917.

Lyric Poem for violin and orchestra, Op. 24 (1919).

"The Eternal Rhythm," symphonic poem, Op. 27 (1920). Promenade Concert, London, October 19, 1920. Chicago, November 17, 1922.

Symphonic version of Four Conceits (originally for pianoforte), played as an interlude at performances of the Russian Ballet at the Alhambra, London.

Fanfare for four trumpets for the magazine *Fanfare*, October, 1921.

Sinfonietta, produced in London by the London Symphony Orchestra, Mr. Goossens, conductor, February 19, 1923.

STAGE MUSIC:—

"Judith," Opera in one act. Libretto by Arnold Bennett.

Overture and incidental music to "Philip II.," by Verhaeren (1918). Court Theatre, London.

Ballet. L'École en crinoline, Op. 29 (1921).

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Ballet music for Bach's "Phœbus and Pan," January 10, 1923.

CHAMBER MUSIC:—

Octuor for string quartet, flute, clarinet, horn, and harp, Op. 3 (1911). Chinese folk-song for piano and violin. Serenade for flute, Op. 4 (1912). Four Sketches for flute, violin, and pianoforte, Op. 5 (1912). Suite for flute, violin, and harp, Op. 6 (1913). Five Impressions of vacations for pianoforte, flute, and violoncello, Op. 7 (1914). Fantaisie for string quartet, Op. 12 (1915). Rhapsody for violoncello and pianoforte, Op. 13 (1916). String Quartet, Op. 14 (1915). Two Sketches for string quartet with clarinet *ad lib.* (By the Tarn, Jack o' Lantern), Op. 15 (1916). Sonata for pianoforte and violin, Op. 21 (1918). Pianoforte Quintet, Op. 23 (1919). Fantasy Sextet (commissioned for the Berkshire (Mass.) Festival of 1923). Piano Quartet. Idyll for wind instruments and piano, Pastorale and Harlequinade for flute, oboe, piano.



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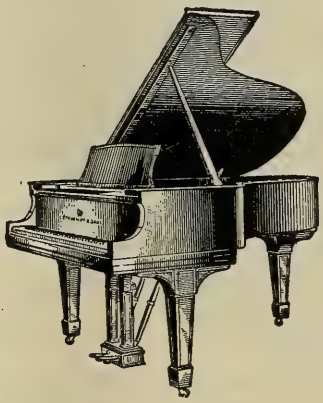
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Of jackanape rhymes thro' my brain twist and tumble.
Reader, my scourges imprint as you thumb,
Mark, mark and pardon this inchoate jargon,
These strophes I have sung.

Mr. Goossens' most important work since 1924 is a one-act opera "Judith," with the libretto by Arnold Bennett.

On Hearing the First Cuckoo in Spring . . Frederick Delius

(Born at Bradford, Yorkshire, England, January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

"On Hearing the First Cuckoo in Spring," a small piece for orchestra, composed in 1912, was with its companion piece, "Summer Night on the River," performed for the first time at a concert of the London Philharmonic Orchestra, London, on January 20, 1914. Willem Mengelberg conducted. The score, dedicated to the English composer, Balfour Gardiner, and a transcription for the piano by Gerard Bunk, were published at Cologne in 1913.

Some have called the composition now played an epitome of the life of Delius. There are two themes. The first, original with the composer, is "a sequence of phrases that echo each other like distant cuckoo calls." The second is derived from a Norwegian folksong, "In Old Valley," harmonized by Grieg in his Opus 66. "Associated with the song is the legend of an old woman who, thinking her son had

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been kidnapped by the bogles and bugaboos of the hills, rang the bells of the neighboring church in the hope of releasing him from their power. But Delius chose the theme for its musical beauty, without any thought of its traditional associations, and, using it as a motif, has painted in unforgettable tones the emotions of one for whom spring is not so much a season of riot and exuberance, fresh hopes, and renewed vitality, as a vision of such sweet and tender loveliness that the heart stands still in contemplation of it, and the old unrest of the soul is put to sleep."

Philip Heseltine (he composes as "Peter Warlock") further speaks in his life of Delius (London, 1923) of "the sadness that is intermingled with the serenity and sweetness of the conception of spring revealed in 'On Hearing the First Cuckoo in Spring,' for it is a spring of the soul that cannot blossom until the autumn has come, that has so little time to stay. And so we are again confronted with the paradox of past and present. The very desire to recapture and embalm the past is a longing that strives to overleap time's limitations, for time is the great enemy of the soul that longs for the Infinite."

These compositions by Delius have been played in Boston by the Boston Symphony Orchestra:

1909. November 27, "Paris, a Nocturne (The Song of a Great City)."
1910. December 3, "Brigg Fair, an English Rhapsody."
1912. April 20, "In a Summer Garden."
1918. February 8, "In a Summer Garden."
1920. December 23, "A Dance Rhapsody."

"A Dance Rhapsody" was played in Boston by the visiting Minneapolis Symphony Orchestra, on February 24, 1916.

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Delius was born on English soil. His father, Julius D. Delius, settled in England in 1842, and was naturalized in 1850. His mother was a German. As a child, Delius took pleasure in music, and he played the violin. He wished to be a musician, but his parents insisted that he should be a merchant. When he was about twenty years old, he went to Florida, and settled there as a grower of oranges on a lonely plantation. There he studied music and nature for some years. In August, 1885, he taught music in Danville, Va. The next year he went to the Leipsic Conservatory, where, to use Runciman's phrase in the *Musical Record*, "he endured his musical training" under Reinecke and Jadassohn. In Leipsic he was closely associated with Grieg. Delius has lived since 1888 in France: in Paris, near Paris, and since 1897 at Grez-sur-Loing, where he has written his most important compositions.

He first made himself known in England as Fritz Delius by a concert of his own works in St. James Hall, London, May 30, 1899, when the programme included his Fantasia for orchestra, "Over the Hills and Far Away"; a Legend for violin and orchestra (John Dunn, violinist); two movements from an orchestral suite formed from incidental music to a drama, "Folkeraadet"; a symphonic poem, "The Dance goes on"; a long excerpt from an opera, "Koanga" (solos sung by Mme. Ella Russell, Miss Tilly Koenen, Messrs. Vanderbeeck, Llewellyn, and Black); several songs, among them "Through long, long years," "On the Seashore" (sung by Miss

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Christianne Andray); and, to quote from the *Musical Times* of July, 1899, "a setting for baritone solo, male chorus, and orchestra of an incoherent poem, called 'Also sprach Zarathustra,' by Friedrich Nietzsche" (baritone, Douglass Powell). The critics were perplexed. It was in Germany that Delius first became famous through the efforts of Dr. Haym of Elberfeld.

Delius is a prolific composer. Among his chief works are:

OPERAS: "Koanga" (1897); "A Village Romeo and Juliet" (1901; produced at Berlin, 1907; London, 1910; revived in London in 1919); "Fennimore" (1910). Incidental music for Flecker's play "Hassan" (1923; produced at His Majesty's Theatre in 1923).

CHORAL: "Appalachia" (1902); "Sea Drift" (Walt Whitman, 1903); "A Mass of Life" (1905); "Songs of Sunset" (1906); "Song of the High Hills" (1912); "Requiem" (produced in London in 1922, and dedicated to the memory of all young artists fallen in the War).

ORCHESTRAL: "Paris" (1899); "Brigg Fair" (1907); "In a Summer Garden" (1908); "Dance Rhapsody" (1908); "On Hearing the First Cuckoo in Spring" (1912); "North Country Sketches" (1914); "Eventyr" (1917). Piano concerto (1906); Violin concerto (1916); Double concerto for violin and violoncello (1916); Violoncello concertos (1921; produced in 1923). Add a few part songs and many songs,

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also a string quartet (produced in 1924); two sonatas for violin and piano; sonata for violoncello and piano.

Delius married Mlle. Rosen, the artist. For some years he has been in poor physical condition. Percy Grainger, visiting him in 1923, described him as "terribly crippled; he cannot write and can hardly walk at all. He is very patient, philosophic, keen, and sweet."

"Ibéria": "Images" pour Orchestre, No. 2.

Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; died at Paris, March 26, 1918)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." M. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven har-

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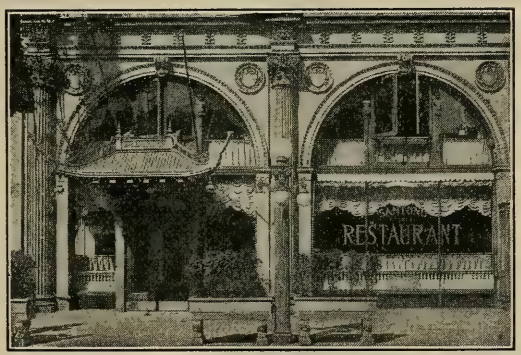
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monic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911; later performances by this orchestra on December 23, 1911, April 3, 1915, April 13, 1917, October 25, 1918, February 17, 1922.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

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II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

* * *

"The river Hebre, yeelding such riche of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre,—signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the

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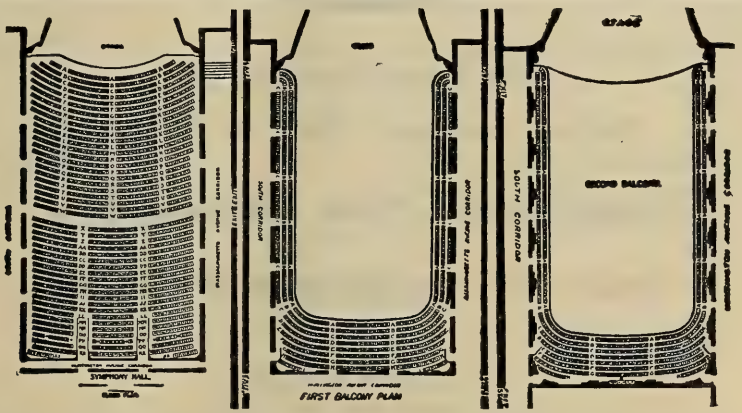
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FRIDAY AFTERNOON, JANUARY 29, at 2.30 o'clock

SATURDAY EVENING, JANUARY 30, at 8.15 o'clock

Moussorgsky . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Prokofieff . . . March and Scherzo from the Opera, "The Love for Three Oranges," Op. 33
(First time in Boston)

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43
Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

SOLOIST
SERGE PROKOFIEFF

There will be an intermission after the concerto

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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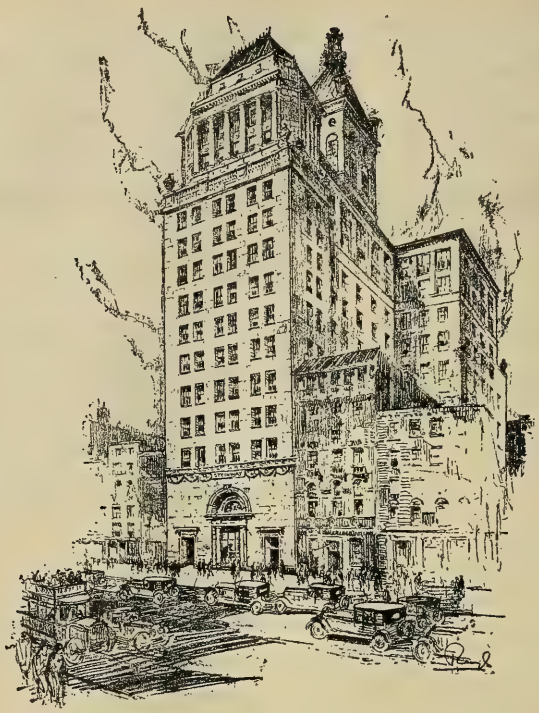
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Kurth, R.
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Stonestreet, L.
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Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.
Zung, M.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhape, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

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(First time in Boston)

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

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"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."* In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the contents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867, shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations:—

*The extracts from Moussorgsky letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N.Y.) of July, 1923.

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"On the eve of St. John's night, June 23, I finished, with God's help, 'St. John's Night on the Bare Mountain,' a tone picture consisting of the following episodes: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft. I began on June 10th or thereabouts, and on the 23d came the time to rejoice. The work is inscribed to Balakirev by special request—and, I need not add, to my great joy. . . . Your favorite bits have come out quite well in the scoring, and I have added a good deal to what I wrote. In the 'Ceremonies,' for instance, comes a passage which will make Cui say that I ought to attend a musical class. Here it is:" (seven measures in notation) "in B minor —the witches glorifying Satan, as you see, nakedly, in all primitive barbarity. In the witch dance comes the following rather original call, the strings and piccolo trilling on B-flat" (five measures in notation), "as I have said, over a trill on B-flat! G minor over B-flat major alternates in amusing wise with G-flat major over B-flat minor, with interruptions by the chords in F-sharp minor breaking in—a thing which would lead to my expulsion from the class to which Cui would have me consigned for the greater glory of my witches.

"As regards plan and form, the work is fairly novel. Introduction in two sections (the witches assemble), motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B-flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by a response in E-flat minor (the ribald character, in that key, is most amusing), ending with the whole-tone scale in *moto contrario*, which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semi-ecclesiastic *quasi-trio;* a transition introduces the witch-dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end of the dance comes the whole-tone scale, and figures from the introduction reappear—which should be rather effective.

"You do not know the witch-dance yet: it is compact and glowing. I think

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the form—variations and calls interspersed—was the most suitable in which to cast that evocation of pother. The general character of the thing is warmth: nothing drags, all is firmly connected without German transitions—which of course would have introduced an element of coldness. Please God, you will hear and judge.

"In my opinion, 'St. John's Night' is something new, which ought to impress thoughtful musicians favorably. I regret the distance between us two, for I should like us to examine the new-born score together. Let it clearly be understood, however, that I shall never start remodelling it; with whatever shortcomings it is born, with them it must live if it is to live at all. Yet if we were to talk things over together, a good deal might be made clear, and to good purpose."

During the winter of 1871–72 the director of the opera at Leningrad planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene, "The Sacrifice to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Leningrad in 1892. An excerpt from this opera was introduced by Serge de Diaghilev in the ballet "Cleopatra," which Mr. Monteux conducted at the Boston Opera House on November 9, 1916. Gertrude Hoffmann brought out this ballet with the excerpt at the Shubert Theatre, Boston, on February 19, 1912. The third act, "Night on Mt. Triglav," of Rimsky-Korsakov's opera (arranged

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in concert form) was performed in Boston at a symphony concert, Mr. Monteux conductor, on December 23, 1921.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

"Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog.* Glorification of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.

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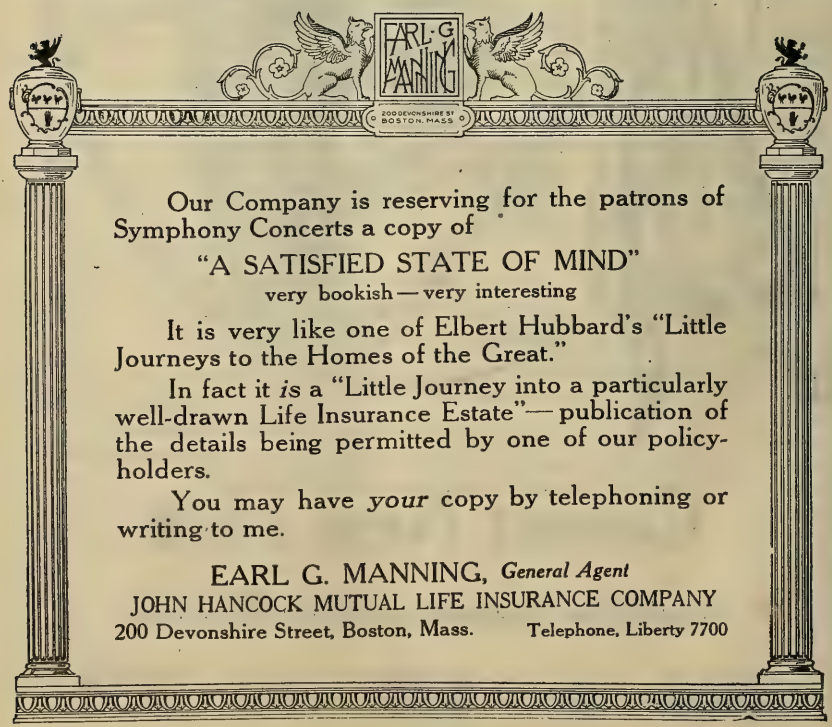
The first performance was at a concert of the Russian Symphony Society at Leningrad on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

The Boston Symphony Orchestra gave performances in Boston on April 23, 1920, November 16, 1923.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)



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Concerto for Pianoforte, No. 3, C major, Op. 26

Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslav government, Russia, April 24, 1891; now living)

This concerto for pianoforte and orchestra was first sketched at Leningrad in 1918. The composition of it was interrupted by the coming of Prokofieff to the United States, crossing Siberia, and arriving at New York from the Pacific Coast, in September of that year. The work was completed at St. Brevin, France, in October, 1921. The very first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer was the pianist. (His "Classical" Symphony, Op. 25, was performed at this concert.)

The movements of the concerto are as follows:

I. Andante—Allegro.

II. Tema. Var. I, Andantino. Var. II, Allegro. Var. III, Allegro moderato. Var. IV, Andante meditativo. Var. V, Allegro giusto. Tema.

III. Allegro, ma non troppo.

The orchestral score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, tambourine, castagnettes, and strings.

The concerto is dedicated to the Russian poet, Constantin Balmont.

It was performed in New York on January 26, 1922; in Paris at a



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Koussevitzky concert on April 20, 1922; in London, on April 24, 1922. The composer was the pianist.

Prokofieff has been represented at the concerts of the Boston Symphony Orchestra in Boston by his:

"Song without Words," sung by Nina Koshetz, March 3, 1922, Mr. Monteux conductor.

"Scythian Suite," October 24, 1924, Mr. Koussevitzky conductor.

Concerto for violin, Mr. Burgin violinist; Mr. Koussevitzky conductor. First performance in the United States.

Prokofieff received his first musical instruction from his mother. Later he studied in Moscow with Glière and S. I. Taneïev. At the Leningrad Conservatory, which he entered in 1903, he was taught by Liadov, Wihtol, and Rimsky-Korsakov (theory and composition), Mme. Essipov (pianoforte), Tcherepnin (conducting). Graduating with the highest honors, he won in 1910 the Rubinstein prize by his first pianoforte concerto. He left Russia, crossing Siberia, stopping in Japan before he arrived at New York from the Pacific Coast in September, 1918.

He began to compose when he was five and a half years old, and even then he dreamed of the stage. He composed "The Giant" when he was seven; "The Deserted Islands" when he was nine; "The Feast" (after Pushkin), when he was twelve. He orchestrated only the third. Then came a symphony in G major. "Undina," an opera in four acts, was composed and scored when he was thirteen years old. In the first years at the Leningrad Conservatory, he produced no less than one hundred works, including a symphony in E minor, six pianoforte sonatas (one of which, F minor, was revised and pub-

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lished in 1909 as Op. 1); two violin sonatas, and ninety pianoforte pieces. These compositions, regarded by him as immature, have not, with the exceptions noted, been published. The list of his later compositions includes:

1909. The opera "Maddalena"; Sinfonietta, Op. 5.

1910. Symphonic poem, "Dreams"; symphonic poem, "Poème d'Automne," Op. 5.

1911. First pianoforte concerto, Op. 10.

1912. Second sonata for pianoforte; Toccata for pianoforte; Ballade for violoncello and pianoforte.

1913. Second pianoforte concerto, Op. 16.

1914. Scythian Suite for orchestra; "Sarcasms" for pianoforte.

1915. Ballet, "The Harlequin's Story" (intended for production in Paris and London, but postponed on account of the war).

1916. "The Gambler," opera in four acts (based on a story by Dostoievsky).

1917. Classical symphony; Sonatas Nos. 3 and 4 for pianoforte; violin concerto; twenty "Visions Fugitives" for pianoforte; "Conjurement" for solo voices, chorus, and orchestra.

"Chout" ("Story of a Jester Who Fooled Seven Other Jesters"), produced by the Diaghilev Ballet Russe at the Gaité Lyrique Theatre, Paris, May 17, 1921. Produced in London in June, 1921. Performed at the Neighborhood Theatre, New York, as "Buffoon," in March, 1924.

1921. Third pianoforte concerto.

"They are Seven," Incantations for tenor, chorus, and orchestra after an Akkadian cuneiform inscription, Op. 30. Produced in Paris, May 29, 1924.

Quintet for oboe, clarinet, violin, viola, and double-bass, which may be played by ten performers, as the character of the work permits doubling. Composed about 1921, it was originally planned as a ballet for the Russian Romantic Theatre, and entitled "The Trapeze."

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Violin concerto, Op. 19, composed in 1913, played for the first time in an orchestral concert at Mr. Koussevitzky's concert in Paris on October 18, 1923 (Marcel Darrieux, violinist).

Overture on Jewish themes, for a small orchestra, Op. 34.

Scherzo for seven bassoons, Op. 12.

Fairy Tale for mezzo-soprano and piano, Op. 18 (after H. C. Andersen).

Symphony, Op. 25.

When Prokofieff returned to Europe after his last visit to the United States in 1922, he made his home at Ettal, near Oberammergau. His wife, a soprano known professionally as Lina Liubera, now accompanies him in his visit.

Mr. Olin Downes talked with Prokofieff in New York. His impressions of the composer were published in the *Boston Post* of January 19, 1919. Prokofieff told how when he was eleven years old he took his first symphony to Taneïev.

Taneïev looked it over and said: "Pretty well, my boy. You are mastering the form rapidly. Of course, you have to develop more interesting harmony. Most of this is tonic, dominant and subdomi-

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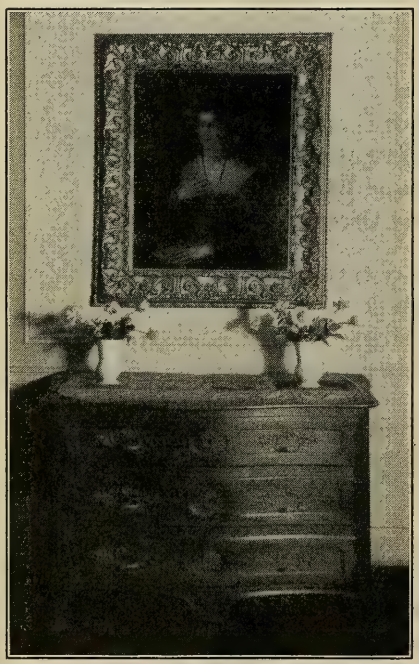
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nant (the simplest and most elementary chords in music), but that will come."

"This," said Prokofieff, "distressed me greatly. I did not wish to do only what others had done. I could not endure the thought of producing only what others had produced. And so I started out, very earnestly, not to imitate, but to find a way of my own. It was very hard, and my courage was severely put to the test in the following years, since I destroyed reams of music, much of which sounded very well, whenever I realized that it was only an echo of some one's else. This often wounded me deeply. But I 'hung on,' as you would say.

"Eleven years later I brought a new score to Taneïev, whom I had not been working with for some seasons. You should have seen his face when he looked at the music. 'But, my dear boy, this is terrible. What do you call this? And why that?' And so forth. Then I said to him, 'Master, please remember what you said to me when I



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brought my G-major symphony. It was only tonic, dominant and subdominant.'

" 'God in heaven,' he shouted, 'am I responsible for this?' "

Mr. Downes asked what sort of music he preferred, dramatic music, as music for operas, ballets, stage spectacles, or music of a more "absolute" type, such as symphonies, chamber music, and so forth? "How can I tell you that," he said, "when I must honestly answer that all these kinds of music appeal to me enormously, and I am working in one or another of these forms today? I think an artist must follow the idea that beckons to him, and have faith. You may not see the face of your idea. A hand beckons from the darkness, and you follow. Have faith."

"Do you hear the new sounds that you make before you sit down to music paper, or do you discover them as you work along?" Mr. Downes asked.

"Both," replied Prokofieff. "One starts to develop a definite, if

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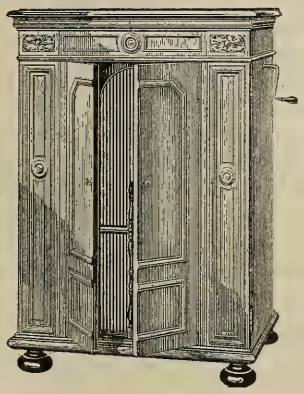
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incomplete musical conception. The rest follows, according to one's mental force and creative ability, and the 'logic' of the idea."

When Mr. Downes asked him "who were the most important composers in Russia at that time," he answered with entire simplicity and honesty, "Stravinsky, Myself, and Miaskovsky."*

"I told Mr. Prokofieff," says Mr. Downes, "that he looked like Stravinsky a little, to which he replied, 'But he has no hair, and my own is falling out. I think it is due to the American climate.'"

In an article signed "W. B. M." and published in the *Boston Evening Transcript* before the Armistice, V. G. Karatygin, then professor of music at the Imperial Conservatory in Leningrad (this was before the Russian Revolution), was quoted as follows:

*Nicholas Miaskovsky, born at Novogeorgievsk (now in Poland), in April, 1881, studied with Glière and Krijanovsky, later with Rimsky-Korsakov and Liadov. The son of a Russian general of engineers, he was trained for a military career. In 1914 he fought on the Austrian front. Leaving the army in 1920, he was appointed professor of composition at the Moscow Conservatory. He has written eight symphonies, a symphonietta, two symphonic poems, "Silence," (after Poe) and "Alastor" (after Shelley), and smaller pieces. His more important compositions are dated from 1907.

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"Music, in opposition to the other fine arts, has always kept to the publication of the ideal, the spiritual side of life. But with Prokofieff it is different. From his first composition he has had to be considered as a musical materialist, and in this consists his originality. 'The Legends' and 'The Fables' which he relates and 'The Phantoms' which he sees, the 'Suggestions Diaboliques' which he feels, seem to have a material compactness, to consist of bony skeleton and fleshly body, and at the same time to manifest an intense activity of will. His whimsical 'Sarcasms' are not ironical sketches, but real demons of sardonic laughter. The rhythm is sharp, the contour of the melodies salient, the musical ideas and images convex and weighty. Certainly all such musical thinking must exclude pure lyricism, and indeed until the present the compositions of Prokofieff have little of it. Enormous energy, dazzling brilliancy, individual originality, at times stern dramaturgy, often capricious, grotesque, and from time to time of deep soul-stuff—such is the music of Prokofieff.

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ness, energy with grandiose explosions alternating with dazzling flashes of humor. . . . We do not want to compare Prokofieff with either Poe or Dostoievsky, especially because in him there is none of their despondency, but some of the cruelty of their genius is reincarnated in the music of Prokofieff. In his 'Sarcasms' and in the 'Scythian Suite' is an undeniable affinity with some of the grotesque of the great American. It was no accident that Prokofieff was the first composer to write an opera on one of Dostoievsky's tales; from Serge Prokofieff more than from any other would we expect such."

"The Divine Poem," Symphony No. 3, C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poème" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

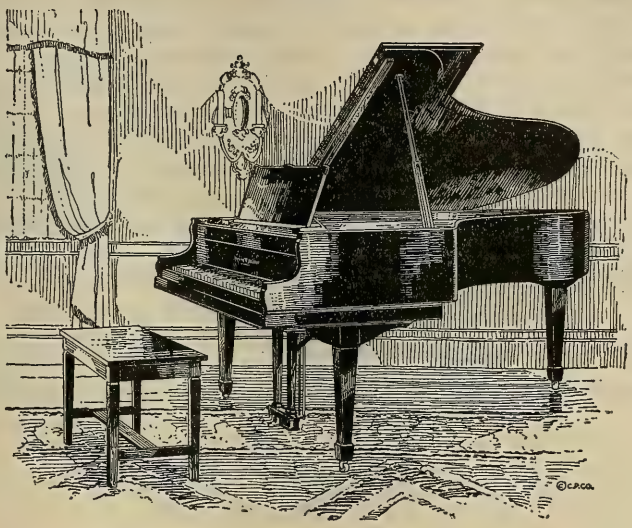
*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.

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The first performance in Boston was by the Boston Symphony Orchestra on February 29, 1924.

The symphony is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, two harps, tam-tam, bells, and strings.

When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptés' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

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Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys—that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lies. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."



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I. Main movement: "Luttes" (Struggles), Allegro, *"mystérieux, tragique,"* C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme *"Mystérieux, romantique, légendaire"* (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In the recapitulation the principal motive is again in

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the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.

II. "Voluptés" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately carressing,'" while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclatante* (Allegro, with radiant joy), C major, 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked *"haletant ailé"* (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull characterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptés," shouted by the brass, is blended with the Divine Theme.

* * *

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Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to



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discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his posi-

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tion and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first

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time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

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*"This was, however, entirely rewritten by him in the following winter."—A. E. H.

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rituals. With Scriabin the onlookers and listeners (the passively initiated) were also to participate in the manifestation of the creative spirit, just as much as the celebrants (or executants) of the rite. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the prologue* in the summer, which was spent in the country near Podolsky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

*On December 11, 1891, an adaption of "The Song of Solomon" by Paul Roinard, "Musical Adaptions" by Flamen de Labrely, was produced in Paris. There was an appeal to eye, ear, and nose. Each scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

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For studies of Scriabin's music see "Contemporary Russian Composers" by M. Montagu-Nathan (New York, 1917), Chapter II; "Musical Portraits" by Paul Rosenfeld (New York, 1920); "A Survey of Contemporary Music" by Cecil Gray (Oxford and London, 1924); "Problems of Modern Music" by Adolf Weissmann (New York, 1925). See also "Timotheus, or the Future of the Theatre" by Bonamy Dobree (New York, 1925).—P. H.

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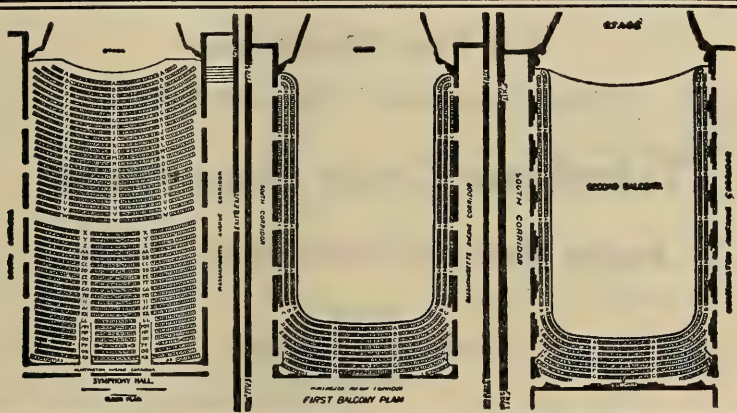
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FRIDAY AFTERNOON, FEBRUARY 12, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 13, at 8.15 o'clock

Vivaldi Concerto for String Orchestra (Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Lekeu Fantaisie Contrapuntique sur un Cramignon Liégeois

Respighi . . Symphonic Poem, "Pini di Roma" ("Pines of Rome")

I. The Pines of the Villa Borghese.
II. The Pines near a Catacomb.
III. The Pines of the Janiculum.
IV. The Pines of the Appian Way.

Beethoven Symphony No. 1 in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro Molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

There will be an intermission before the symphony

A lecture on the above programme will be given on Monday, February 8, at 5 o'clock, by Mr. R. G. Appel in the Lecture Hall, Boston Public Library.

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FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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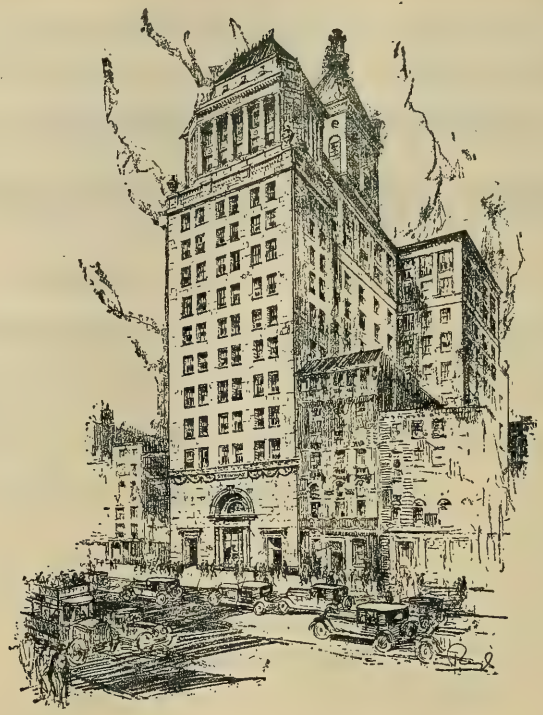
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Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

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Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
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		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
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Fifteenth Programme

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Vivaldi Concerto in E minor for String Orchestra
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(First time in Boston)

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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, violon-

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It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian

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opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.

He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.

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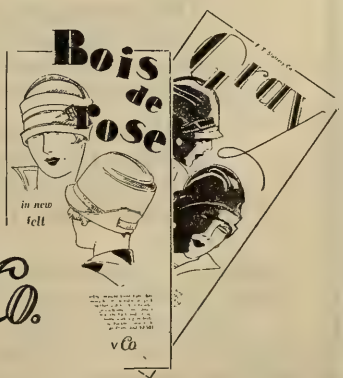


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Fantaisie Contrapuntique sur un Cramignon Liégeois (Contrapuntal Fantasy on a Cramignon of Liége) Guillaume Lekeu

(Born at Heusy near Verviers, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

A particular kind of satirical song existed in the country about Liége. It was called "La Pasqueye." The Cramignon is a dance song in the Walloon district. It is a kind of fandarole, that is to say, a species of chain dance accompanied by a song that may be idyllic or satirical. The refrains resemble those of other countries; rhyme is sometimes replaced by assonance; the dialogue form is common, and there are often many verses. There are over 200 Cramignons in the collection of them and other folk tunes edited by L. Terry and L. Chaumont published at Liége in 1889.

This Fantasia, published in 1925, is not mentioned by any biographer cataloguing Lekeu's works. The score calls for oboe, clarinet, bassoon, horn, and strings.

Lekeu's parents moved to Poitiers, France, in 1879. There he entered the Lycée, where he distinguished himself by his intellectual endowment. Graduated in 1888, he entered the university at Paris and took his bachelor's degree in philosophy. He did not show his

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musical talent before he was fourteen; he played the violin a little. Téodor de Wyzewa dissuaded him from entering the Paris Conservatory of Music and recommended Gaston Vallin as a teacher; later, after three months of harmony study, he was introduced to César Franck, who taught him from 1889 to a few days before Franck's death on November 8, 1890. His determination to be a musician was taken in 1885, when after a few pianoforte and solfeggio lessons he studied earnestly the works of Bach, Wagner, and Beethoven, whose quartets, it is said, he carried with him constantly. In Paris he attended Stéphane Mallarmé's receptions and met many noteworthy men. After Franck's death Lekeu studied with Vincent d'Indy. His life was devoid of striking incidents. In July and August, 1889, he visited Munich, Frankfort, Nuremberg, Bayreuth. In October, 1892, he journeyed to Aix-la-Chapelle to hear Schumann's "Paradise and Peri."

In the middle of June, 1891, Lekeu competed for the Belgian *prix de Rome* with his cantata "Andromède." He did not receive a single vote for the first prize; he was awarded only the second prize, which he refused. He wrote to Vincent d'Indy, who had advised him to compete: "The cause of my and Roël's downfall is the same old jealousy shown by musical academies toward modern music; but for me the case became more complicated on account of the fact that my whole education was received at Paris and outside of any conservatory."

In the fall of 1893, when he was in full control of his musical faculties and soon after the first performance of his Fantasia, he showed the

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first signs of a lingering sickness brought on by contaminated sherbet. He died of typhoid fever on January 21, 1894, at Angers, with his family around him.

On April 29 of that year a memorial concert took place in Paris at the Salle d'Harcourt, under the direction of Vincent d'Indy and with the assistance of Mme. Deschamps-Jehin, Eugène Ysaye, and A. Pierret. The programme included his song "Sur une Tombe," a scene from the cantata "Andromède," his Violin Sonata, and his "Fantaisie Symphonique."

Many of his letters were published in *Le Courrier Musical*, Paris, of January 1, February 1 and 15, March 1 and 15, September 15, October 1 and 15, and December 15, 1906. His notes on Beethoven's 15th Quartet were published in the *Courrier Musical* of December 15, 1906, and a letter to Mathieu Crikboom (August, 1893) in the same magazine, July 1, 1910.

Mr. O. G. Sonneck contributed an elaborate study of Lekeu and his works, with extracts from his letters, to the *Musical Quarterly* of January, 1919, taking for his text the words of Vincent d'Indy: "*Enfince pauvre Guillaume Lekeu, tempérament quasi-genial, mais mort a vingt-quatre ans, avant d'avoir pu se manifester d'une manière complète.*"

See also the chapter on Lekeu in "Musiciens Français d'aujourd'hui," by Octave Séré; H. Maubel in "Préface pour des Musiciens" (Paris, 1898); A. Tessier's "G. Lekeu" (Verviers, 1906); Etiénne Destranges in "Consonances et Dissonances" (Paris, 1906); E. Closson (*Guide Musical*, April 12, 1895); Marcel Orban (*Le Courrier Musical*, July 1, 1910).



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Ernest Closson of Brussels, the celebrated Belgian music critic and professor of musical history, wrote of Lekeu in his article for "A Dictionary of Modern Music and Musicians": "His style shows the outward characteristics of the style of Franck, but he adds to it an entirely original personality, recognizable among all others, and all the more remarkable in that it appeared to be already independent at the time of Lekeu's premature death, while that of Franck only freed itself entirely when old age was approaching. It is likewise interesting, owing to the fact that Lekeu was a real Walloon of the country of Liége, in contrast to the Germanic origin of Franck. His music bears the characteristic marks of the art and poetry of Liége: dreaminess, gentle nostalgia, an alternation of penetrating melancholy and wild transports, of an ideal and immense inspiration." M. Closson adds that with Lekeu, musical science is exclusively at the service of expression, "which reaches in him an intensity which was never surpassed by any musician and which was rarely attained. His inspiration is purely melodic, his themes are striking, and, once heard, are never forgotten. . . . A weakness in his art was the form, which lacks consistency and homogeneity. He was too young to have mastered this superior element of art." M. Closson is convinced that Lekeu, if he had lived, would have become "an artist superior to Franck himself, and the greatest master of the transition from the nineteenth to the twentieth century."

The list of Lekeu's compositions includes these works:

Operas and Choral Works:

"Barberine," lyric comedy (after A. de Musset; 1889, fragments, unpublished).
"Les Burgraves" (V. Hugo; fragments, unpublished).

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"Andromède," lyric and symphonic poem for solo voices, chorus, and orchestra. (Book by Jules Sauveniére; composed in 1891; parts performed shortly after Lekeu's refusal of the prize; the whole work performed at the Verviers Conservatory on March 27, 1892. Published at Liége).

Chant Lyrique for chorus and orchestra (1891).

ORCHESTRAL:

Première Étude Symphonique: "Chant de triomphale déliverance" (1889). (Performed at the Verviers Conservatory, April 13, 1890.* Published in 190—.)

Deuxième Étude Symphonique: (1) "On Hamlet"; (2) "On the Second part of Goethe's 'Faust,'" composed in 1890. ("Hamlet" was performed perhaps at Angers in 1890. "Faust" was published in 190—, and probably performed at Angers in 1890.)

Adagio for orchestral quartet, composed in 1891; published in 1908. Performed in New York by the Symphony Society, January 25, 1914.

Poéme for violin and orchestra; unfinished.

"Épithalame," for string quintet, three trombones, and organ (composed about 1891 (?).

Introduction et Adagio for brass band with tuba solo (1891; unpublished). (It is said that a Mr. Faniel for whom it was composed claims that he has lost the manuscript.)

Fantaisie symphonique sur deux airs populaires anjevins.

CHAMBER MUSIC:

Adagio for two violins and pianoforte (1888).

Sonata for pianoforte and violin (1892; published in 1894 or 1895; a transcription by Ronchini for pianoforte and violoncello was published in 1912).

Pianoforte Trio (1891; published in 1908: described by Lekeu in a letter as "Horrors without name, which I have grouped under the title of a Trio," etc.).

*Mr. O. G. Sonneck in his exhaustive article on Lekeu, published in the *Musical Quarterly*, says on page 121 that the score of this work was not published until "after the first . . . and . . . last performance of the work at a concert of this society"—the Société Royale d'Emtliation of Verviers—"on December 3, 1891."

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Self-respect prevented this mother from asking any agency for help. No one would have known about her if we, because we were in the hospital, had not come to know the family through helping to care for one of the little boys who is a heart-cripple. Obviously this overworked mother could not spend entire mornings bringing this child to and from the hospital clinic as the doctor ordered, or take him on frequent trips to the Dental School for much needed dentistry. So we helped out. Later we had the little boy placed in a good foster home in the country for a time where he could have the care and supervision he needs away from a crowded tenement.

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Sonata for pianoforte and violoncello (unfinished); completed by Vincent d'Indy).
Quartet for pianoforte, violin, viola, and violoncello (composed in 1893; prepared by d'Indy for publication in 1896. First performance of the unfinished work at Brussels, October 23, 1894).

PIANOFORTE:

Tempo di mazurka (about 1887); Trois Piéces: (1) Chansonnette sans paroles; (2) Valse oubliée; (3) Danse joyeuse (1891); Sonata (1891): all published.

SONGS:

La Fenêtre de la maison paternelle (Lamartine) (1887).
Chanson de Mai (Jean Lekeu) (1891: published in 1900).
Trois poèmes (G. Lekeu): (1) Sur une tombe; (2) Rondo; (3) Nocturne (composed in 1892; published in 1894). The Nocturne is also published with string orchestra accompaniment by Lekeu.
Mélodie—L'ombre plus dense (G. Lekeu) (Composed in 1893; published).
Les Pavots (Lamartine) (published in 1909).

Mr. Sonneck, in his article, says that Badoux's list is even more extensive as regards unpublished songs, pianoforte and chamber music:

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Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now sojourning in the United States)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

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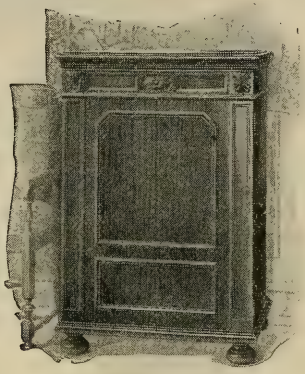
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When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that

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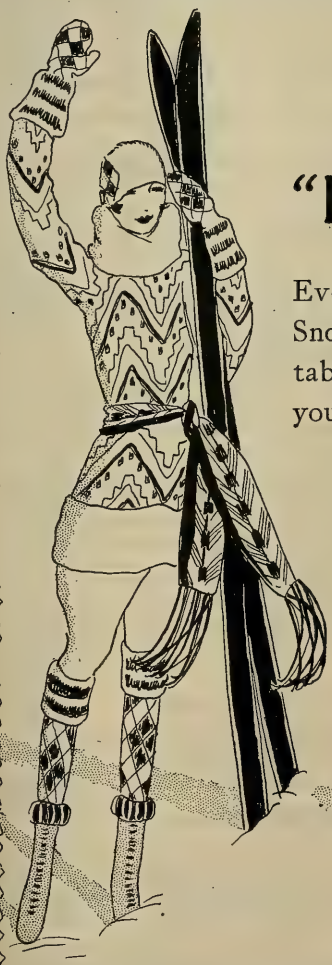
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Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little

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boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

* * *

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old



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trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

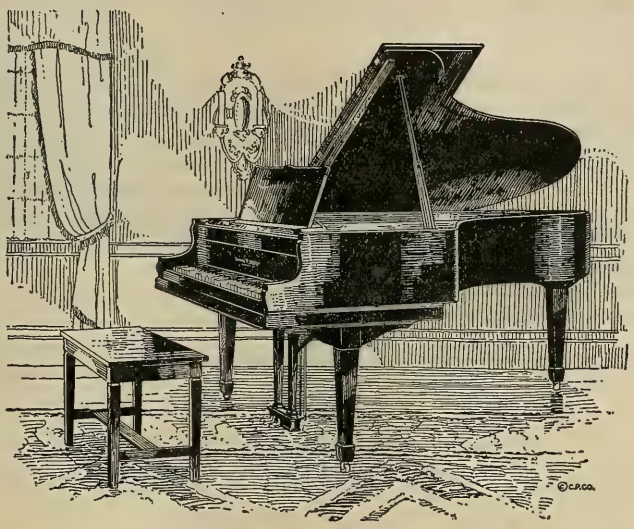
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bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.'" The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi, composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign lands. Living for a time in Russia, he studied at Leningrad with Rimsky-Korsakov; later in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. In 1913 he began to teach composition at the Royal Academy of Saint Cecilia at Rome.

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1924. December 12, First Suite "Old Dances and Airs for the Lute."
1925. January 9, Concerto Gregoriano for violin (Albert Spalding, violinist).

SYMPHONY NO. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra,

*Performed at an extra concert of the Boston Symphony Orchestra, in Boston, on March 26, 1923.

†First performed in Boston by the "Scala" Orchestra, led by Mr. Toscanini, at the Boston Opera House, January 21, 1921.

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Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.



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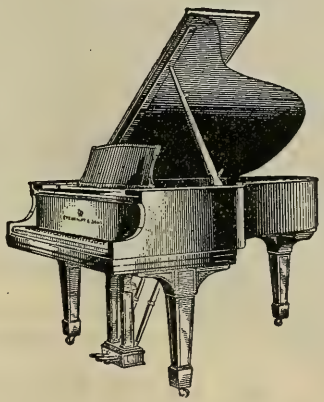
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1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvization by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for

*Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were

*Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Ire Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about $140, and he offered the symphony alone for about $50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears today rather ordinary, yet we recognize in it a

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hint at striking effects produced later by Beethoven with the aid of his instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

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ists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, found that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibichev, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one

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page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innova-

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i ons of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding words; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4.

II. Andante cantabile con moto, F major, 3-8.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet.

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The first performance of this symphony at Leipsic was at the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society. It was not the custom then in London to number a symphony on a programme. At the concerts that year Salomon was "the leader," and Clementi was "at the piano" with the score. Not until Spohr came to a Philharmonic rehearsal June 19, 1820, was a baton used in London by a conductor. Spohr then stood at a separate desk. Some of the directors objected, but after that date no one sat "at the piano" with the score of a symphony or an overture.

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The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musicale* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony, and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the

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symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840–41. The last performance at a concert of the Boston Symphony Orchestra was on January 22, 1921.

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SATURDAY EVENING, FEBRUARY 20, at 8.15 o'clock

Liszt . . . Psalm XIII, "Lord, how long wilt thou forget me?"
For tenor solo, chorus and orchestra

Liszt . . . A Faust Symphony in Three Character Pictures
(after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso.
Allegro agitato ed appassionato assai.

II. GRETCHEN:
Andante soave.

III. MEPHISTOPHELES:
Allegro vivace ironico.
Andante mistico (with Male Chorus).

THE CECILIA SOCIETY (MALCOLM LANG, Conductor)

CHARLES STRATTON, Tenor

There will be an intermission before the symphony

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FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
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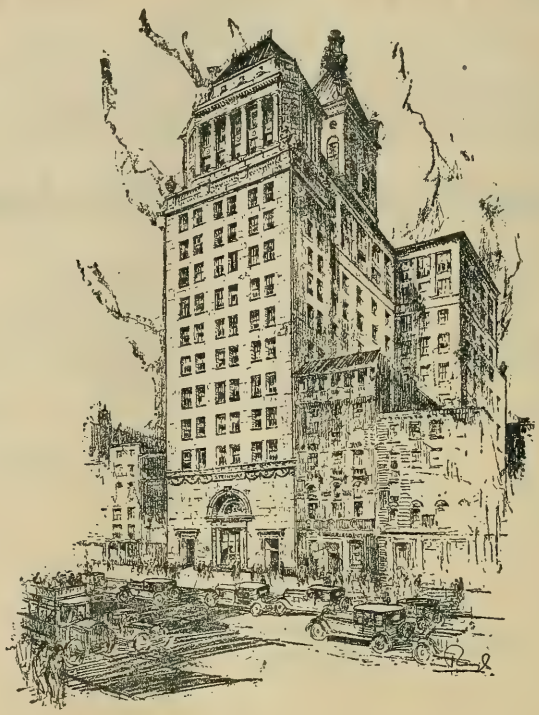
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Psalm XIII for Tenor Solo, Chorus and Orchestra

Franz Liszt

(Born on October 22, 1811, at Raiding, near Oedenburg, Hungary; died at Bayreuth on July 31, 1886)

To the Chief Musician. A Psalm of David.

How long wilt thou forget me, O Lord? for ever?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul,
Having sorrow in my heart daily?
How long shall mine enemy be exalted over me?
Consider and hear me, O Lord my God:
Lighten mine eyes, lest I sleep the sleep of death;
Lest mine enemy say, I have prevailed against him;
And those that trouble me rejoice when I am moved.
But I have trusted in thy mercy;
My heart shall rejoice in thy salvation.
I will sing unto the Lord,
Because he hath dealt bountifully with me.

Liszt composed the music for this Psalm at Weimar, July–September, 1855. It was written originally for soprano, tenor, bass, chorus and orchestra, and was performed for the first time on December 6, 1855, at Berlin. Liszt conducted from manuscript. The soloists were Frl. Geiseler, Theodor Formes,* and Sabbath. The chorus was the Sternscher Gesangverein; the orchestra, the Liebigsche Kapelle.

*Theodor Formes, tenor (1826–1874), sang at Ofen (1846), Vienna, Mannheim, and from 1851 to 1866 at the Berlin Royal Opera House. He visited the United States with his brother Karl Formes, the celebrated bass (1816–1889—he died at San Francisco). Theodor returned to the Berlin Opera House, although his voice was not what it formerly was. He became insane and died in an asylum at Endenich, near Bonn.

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Liszt revised the Psalm, giving a solo part only to a tenor. The revision was produced at Jena on March 15, 1857. Wilhelm Stade conducted from manuscript. The tenor was Caspari of Weimar. According to L. Ramann, there would seem to be a second revision made in 1861–2. There was a performance at Carlsruhe, August 23, 1864, Max Seifriz, conductor; Brandes, tenor.

The score, dedicated to Peter Cornelius, was published by C. F. Kahnt* of Leipsic in April, 1864. It calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, and strings.

At the performance of 1855 in Berlin—Liszt appeared there for the first time as a composer—"Tasso," "The Preludes," "Ave Maria" for chorus and organ, and the pianoforte concerto No. 1 (Buelow, pianist) were also on the programme.

The first performance of Psalm XIII in New York was at Saint Thomas's Church on April 9, 1890. William Albert Prime, tenor; Richard Henry Warren, conductor. First service in the season of the Church Choral Society.

Liszt wrote to the Princess Carolyne Sayn-Wittgenstein from Weimar

*Hans von Buelow wrote to Liszt in 1867 apropos of Kahnt publishing Liszt's "St. Elisabeth": "I was already very sorrowful finding him in possession of 'Prometheus' and 'Psalm XIII'—for it has greatly harmed the propaganda for these works, which, to begin with, had much more chance than the 'Symphonic Poems.'"

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on August 5, 1855: "Now I have lost three days in searching music for this verse of the 13th Psalm: 'Lest mine enemy say, I have prevailed against him; and those that trouble me rejoice when I am moved.' At last this morning I think I have found about what I want. It's something in the manner of the greatly criticized passage in the Künstlerchor:

'Und räche sich mit Siegesklange
An des Verfolger's feigem Ohr!' "

On September 23, 1855, he sent the Psalm to Hans von Bülow for Conradi to copy it. He also made out the programme for the Berlin concert above mentioned.

In 1860 (September 14), Liszt wrote a "supplementary leaf" to his will: "Containing the list of some manuscript works which I beg Carolyne to have published, if I should die before publication, and to instruct my son-in-law H. von Bülow to see to it that the edition conform in every respect to the best publications of this sort." The 13th Psalm was second on the list, with the instruction that the arrangement for pianoforte should be printed at the bottom of each page of the score.

Liszt set music to other Psalms:

Psalm 18 (19 in the English Bible), "Coeli enarrant" ("The heavens declare")—Latin and German text, for male voices, orchestra, organ.

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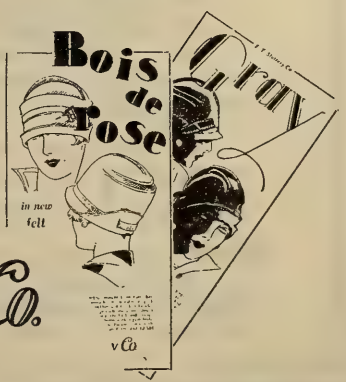


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"I have written this Psalm for Carolyne (also the 'Beatitudes' in August, 1860, during my sojourn at Rome"). Composed in 1860; produced at Weimar June 25, 1861, at a concert of the Thuringian Male Chorus Festival.

Psalm 23, "The Lord is my shepherd," for tenor or soprano, harp (or pianoforte), organ (or harmonium). Composed in 1859; produced at Weimar, October 2, 1859, in the City Church. Emelie Genast, singer.

Psalm 137, "By the Waters of Babylon," for bass voice, female chorus, violin, harp, pianoforte, organ (or harmonium) (1859). Produced at the dedication of a monument to Lukas Cranach at Weimar, October 30, 1859. Emilie Genast, singer. Revised in 1862.

Psalm 116 (Psalm 117), "O Praise the Lord, all ye Nations," which became the Graduale of the Hungarian Coronation Mass. The Mass was composed in 1866–67 at Rome. The coronation of Joseph as Emperor of Hungary was at Ofen on June 8, 1867.

Psalm 129 (Psalm 130), "Out of the Depths," composed in 1881. Originally for bass solo and organ. Intended for the unfinished Polish oratorio "Stanislaus," with chorus added for the oratorio. The Psalm was published in 1883.

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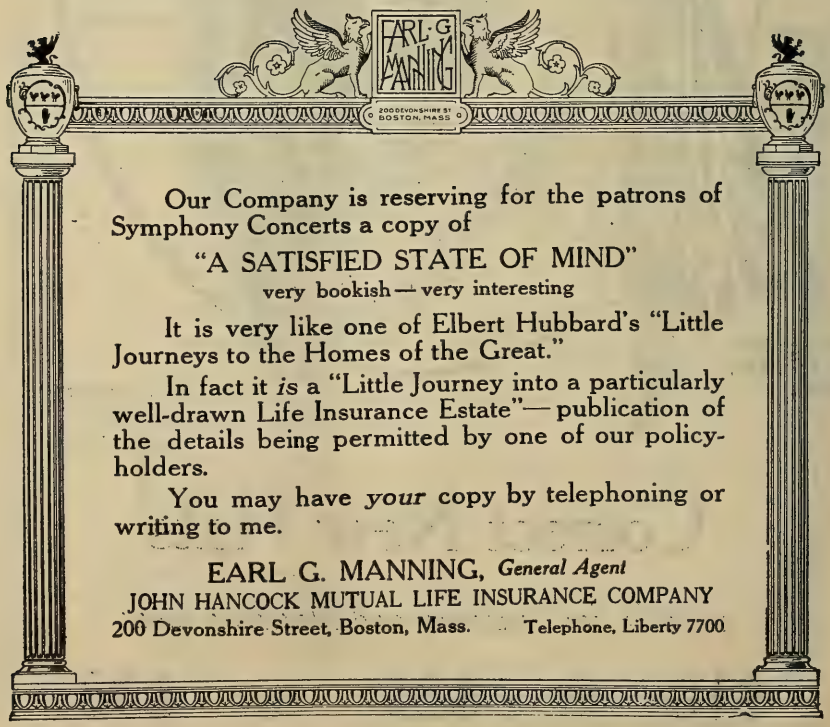
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A Faust Symphony in Three Character Pictures (after Goethe): I. Faust, II. Gretchen, III. Mephistopheles . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen



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picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version the bass clarinet is used, but only for a few measures.*

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis

*See note about a revised score of the symphony at the end of this article.



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of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William Foster Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

* * *

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Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole

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With a husband addicted to moonshine, and eight children, before the recent advent of the twins, this mother has eked out the family income by cleaning offices at a time when most of us are in dreamland. She has always been on hand, however, to get the children off to school and somehow has found time to make all the family clothing, even the boys' coats and "knickers."

She seems to be training her children to carry responsibility: the sixteen-year-old High School girl earns a few dollars as usher at a local theatre. The fifteen-year-old helps a crippled neighbor after school hours and earns three dollars a week. Two little boys have kept the home fire burning during this winter of the coal strike with fuel they picked up during their "summer vacation."

Self-respect prevented this mother from asking any agency for help. No one would have known about her if we, because we were in the hospital, had not come to know the family through helping to care for one of the little boys who is a heart-cripple. Obviously this overworked mother could not spend entire mornings bringing this child to and from the hospital clinic as the doctor ordered, or take him on frequent trips to the Dental School for much needed dentistry. So we helped out. Later we had the little boy placed in a good foster home in the country for a time where he could have the care and supervision he needs away from a crowded tenement.

This resume does not begin to tell the story of our worker's fine, sympathetic contact with this mother and her ten children. It is hard to boil down and avoid sterilization.

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orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure

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for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo. Allegro agitato assai," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.



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II. "Gretchen"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!". The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agi-

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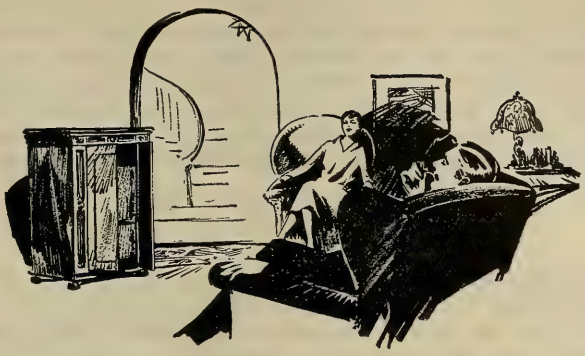
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tated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "Mephistopheles"

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the

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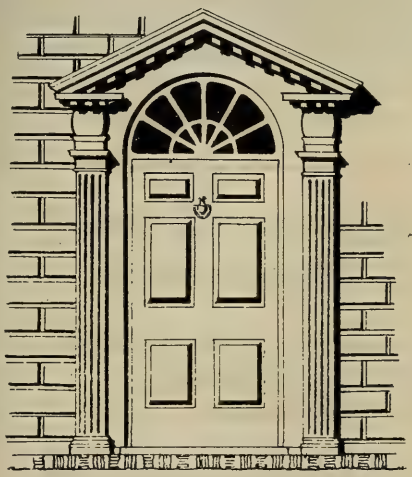
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motto of this movement; somewhat in the sense of A. W. Ambros when he said of Jacques Offenbach in speaking of his opera-bouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum;* we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!' "

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

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Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purpose of the drama, only in antaganism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust, The 'Mephistopheles' is not only a piece of diabolically clever music. but the best picture we have of a character that in the hands of the average musican becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt

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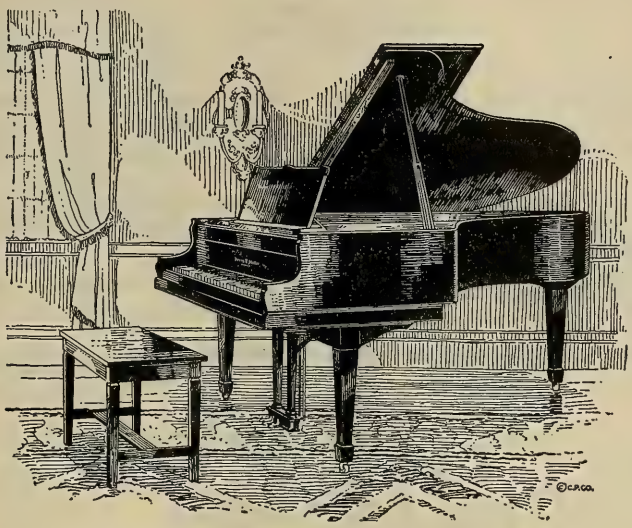
use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

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to have it sung behind the lowered curtain, he feared the volume would be too weak.

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord C major. For the symphony as completed in 1854 ended in this manner. The solo and

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Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar, the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony;



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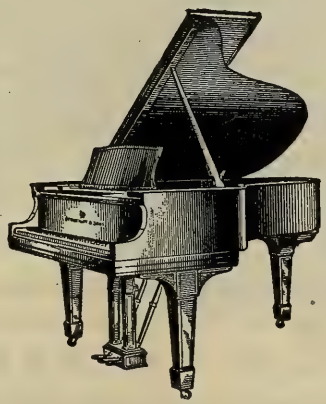
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7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grutzmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well

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plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert.

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The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; C. F. Webber, tenor, J. B. Sharland's male chorus, and W. J. D. Leavitt, organist, assisted. At this concert Adolphe Fischer (1847–91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a



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concert on March 24, 1894, and it was performed on March 11, 1899, with Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. The symphony with chorus was performed at a concert of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club; James H. Rattigan, solo tenor); on January 2, 1915, and April 2, 1915, with the revisions (chorus from the Apollo Club; Paul Draper, solo tenor); December 23, 1916 (male chorus from the Choral Music Society; Arthur Hackett, tenor). There was a performance on March 9, 1917 (in memory of Pauline Agassiz Shaw), with a male chorus prepared by Stephen S. Townsend, Arthur Hackett, tenor. The last performance at a concert of the Boston Symphony Orchestra was on March 10, 1923, with the Harvard Glee Club and Arthur Hackett, tenor.

Liszt's Revision

In 1912, Dr. Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never

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been published. There has been no comment about them in a musical periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way had Liszt changed the thematic contour, nor had he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915. There were later performances in 1916 and 1917.

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(London *Times*)

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critical public goes first to the conductor; he graciously passes on some of it to the orchestral players by bidding them rise from their seats while he bows, or by some other handsome gesture of acknowledgment. This, no doubt, is as it should be. The complexities of modern orchestration imply the presence of the controlling mind to weave the myriad strands of tone into a firm texture, and the fine performance is not to be reached without the unified direction of all component parts.

But there is a tendency nowadays to go further than this in praise of the conductor, to think of him as an artist, independent and self-acting, like the virtuoso of the piano or of the violin. The orchestra is, in fact, spoken of as his instrument, and current criticism is even found admiring the conductor of a bad performance just as if he were a pianist who had had the misfortune to

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be provided with an inferior instrument. A pianist in such a predicament is to be pitied; the conductor similarly placed with an incompetent orchestra would be equally pitiable, but that is not a case which arises. The virtuoso conductor does not stand up before a heterogeneous collection of instrumental nincompoops and labor to teach them the elements of technique and phrasing. That sort of thing is done in this country, at any rate, by dozens of parish church organists who collect together the local amateurs, "stiffen" them with such professional players as circumstances may afford, and through much tribulation bring them to a state of tolerable and honorable efficiency. But the virtuoso conductor normally takes charge of the hundred best players in London. He is in the position of the pianist who is provided with the best piano straight from the shop, and the only difference is that his instrument is made up of human beings whose playing is the outcome of individual impulses modified by long, sometimes very long, previous experience. He has to compel or persuade them

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to accept his impulses and experiences in place of their own, and his claim to be considered a good conductor depends primarily on his power of doing this.

Critics who declare that Mr. A or B gave a marvelous performance with an orchestra which failed to rise to the height of his intentions are blandly unaware of the extent to which they are accusing their favorite of incompetence to fulfil his first duty. August Manns was fond of saying that "every orchestra will play as badly as you let it." The remark was an acknowledgment of the fact that the conductor's primary duty is to secure right playing; and it might be restated as, "Every conductor is as good as the results he obtains, no better."

It may be suggested, however, that the modern orchestra is more than the sum of its parts, and that what is meant by a good orchestra is one in which a style of *ensemble,* that is a corporate responsiveness, has been developed into a tradition. It will then be urged in defence of the visiting conductor that he cannot create this tradition in a rehearsal or two and that therefore he is not to be blamed if results are not adequate to his apparent effort in stick-waving. It is often said that the same Mr. A or B is magnificent with his own famous orchestra situated somewhere in central Europe or America, but that he had not time to whip the London orchestra into shape. He may deserve some little consideration on this score, but he, no more than any other executive

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artist, is not to be judged by what he might do in more favorable circumstances, but by what he can do in the given ones, and we known that with the right handling a London orchestra can be made to yield surprisingly good results in less rehearsal time than almost any other.

But is the virtuoso conductor's the right handling? He may have learnt to rely on a certain standard through which he can secure certain effects without being personally responsible for its attainment. Failing this standard, he still tries for the same effects, sometimes with deplorable results. M. Koussevitsky's recent performance of Beethoven's seventh symphony is a case in point. It might have come off with a more highly disciplined body of players, but as it did not come off we were left wondering whether the players might not have given a more reasonable performance of the symphony relieved of the conductor's strenuous urgings. A pianist who has to change his instrument learns

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the art of scaling his touch to the tonal capacities of the instrument. If he does not, he soon acquires an unenviable reputation as a hard-hitter. The virtuoso conductor is generally a hard-hitter and very little else in effect. His position is a curious one among artists; he does not play; he does not secure the playing he wants or give us the music we want. Yet he is magnificent, and at the end, if we are not satisfied, we are told to blame the orchestra's or our own lack of perception of his high intention. Human nature is apt to revolt. We leave our virtuoso conductor wondering whether his existence is not just one of the mistakes of modern musical organization, and sympathizing with our ancestors who regarded the conductor as a policeman set in his place merely to prevent wrongdoing. Now that he has become an autocrat, a new police force is needed to control him.

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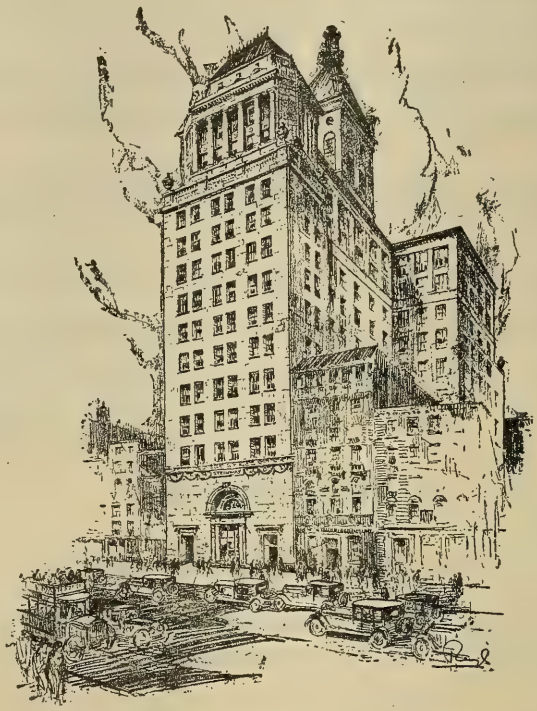
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I. Adagio; Allegro assai.
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III. Menuetto.
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There will be an intermission after Gilbert's "Symphonic Piece"

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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SYMPHONY, G MAJOR "THE SURPRISE" (B. & H. No. 6) JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1 809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante —to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his invention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose

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to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

* * *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and

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ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.*

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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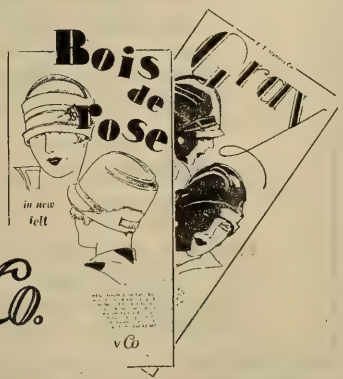


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Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

SYMPHONIC PIECE HENRY FRANKLIN BELKNAP GILBERT

(Born at Somerville, Mass., on September 26, 1868; now living in Cambridge, Mass.)

We are indebted to Mr. Gilbert for the following notes:

"This piece of music has no 'program,' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute

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music: somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my young friends have pressed me to tell them what it's all about—what I have tried to represent, etc. I can only say this: My constant aim, ever since beginning composition, has been to write some *American* music—*i.e.*, some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character, or spirit, as felt by myself. That spirit, as I see it, is energetic—optimistic—nervous—impatient of restraint—and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'Hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures

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from 'The Arkansas Traveler.' These bits are made use of, and developed, in the usual symphonic manner. But let it be said, that, although I am a great believer in the songs of the people as possible bases for national art-compositions, these two suggestions (neither used verbatim) are the only folk-suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done.

"The 'Symphonic Piece' is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, other drums, Glockenspiel, harp, and the usual strings."

These compositions by Mr. Gilbert have been played in Boston at subscription concerts of the Boston Symphony Orchestra:

1911. April 13, Comedy Overture on Negro Themes.

1919. February 21, Symphonic Prologue to J. M. Synge's play, "Riders to the Sea."

1920. February 20, "The Dance in Place Congo," Symphonic Poem (after George W. Cable).

1921. March 4, Indian Sketches (first performance).

1922. March 31, Suite from Pilgrim Tercentenary Pageant.

1924. January 11, Negro Rhapsody: "Shout" (first performance).



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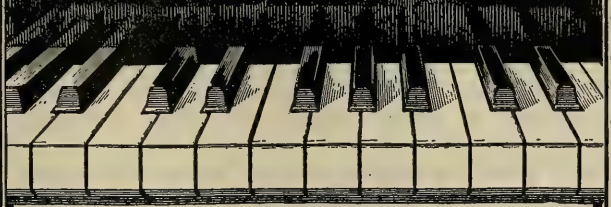
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"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 8, 1921; March 7, 1924; February 6, 1925.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

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Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*)

I flee from surfeit and from rapture's joy,
Keep fresh for Beauty service and employ,

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion, and he translated some of Wagner's librettos into English.

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With a husband addicted to moonshine, and eight children, before the recent advent of the twins, this mother has eked out the family income by cleaning offices at a time when most of us are in dreamland. She has always been on hand, however, to get the children off to school and somehow has found time to make all the family clothing, even the boys' coats and "knickers."

She seems to be training her children to carry responsibility: the sixteen-year-old High School girl earns a few dollars as usher at a local theatre. The fifteen-year-old helps a crippled neighbor after school hours and earns three dollars a week. Two little boys have kept the home fire burning during this winter of the coal strike with fuel they picked up during their "summer vacation."

Self-respect prevented this mother from asking any agency for help. No one would have known about her if we, because we were in the hospital, had not come to know the family through helping to care for one of the little boys who is a heart-cripple. Obviously this overworked mother could not spend entire mornings bringing this child to and from the hospital clinic as the doctor ordered, or take him on frequent trips to the Dental School for much needed dentistry. So we helped out. Later we had the little boy placed in a good foster home in the country for a time where he could have the care and supervision he needs away from a crowded tenement.

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Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*)
It was a wondrous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,

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Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the clois-



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tered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded

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man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke did not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the aveng-

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummel." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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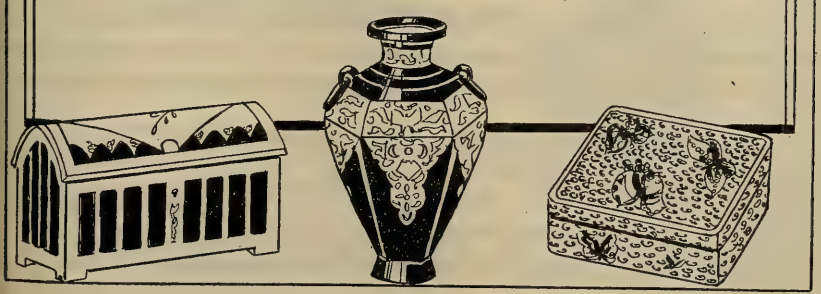
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ing son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and

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this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violon-

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

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cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time, Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

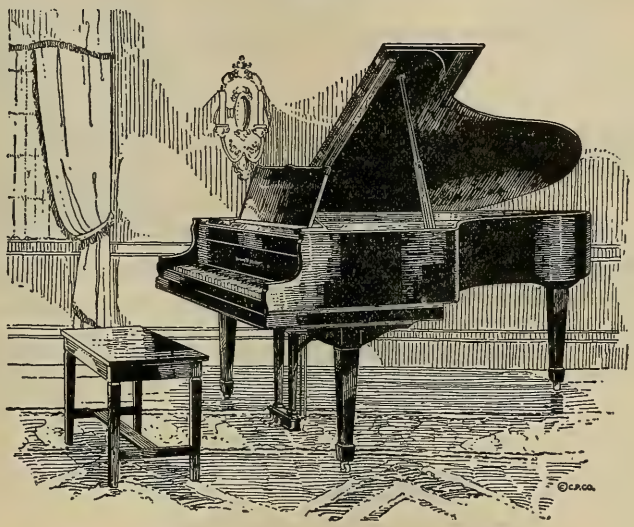
Then comes the duel with the death-scene. The theme of "Dis-

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gust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
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Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du*

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Théâtre, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second performance at these concerts was on January 4, 1918 (by request); the third was on November 18, 1921; the fourth on December 4, 1925.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

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George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.



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shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing

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to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe.



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From "A Prayer for a Pup"

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These words, so full of appeal to all who love dogs, are taken from the interesting calendar recently issued by the American Distemper Committee. This unusually attractive calendar pictures an Airedale Terrier kneeling in supplication before the throne of The Great God of Dogs, whose mercy is sought in the words of "A Prayer for a Pup."

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You, too, will like this calendar, so full of interest and appeal. One dollar mailed to C. H. Tyler, Secretary-Treasurer, American Distemper Committee, Ames Building, Boston, will bring it to you.

(This space is paid for by a friend who has seen the acute suffering of a pup from distemper)

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* of London. Diaghileff replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter in which he sputtered. The correspondence was published in full in the Programme Book of the Boston Symphony Orchestra, December 14–15, 1917.

* * *

At the performances in London, the unseen choruses were omitted. The *Daily Telegraph* of June 9, 1914, published this correspondence:—

Sir—My most important work, "Daphnis et Chloé," is to be produced at Drury Lane Theatre on Tuesday, June 9. I was overjoyed, and fully appreciating the great honor done to me, considered the event as one of the weightiest in my artistic career.

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Now I learn that what will be produced before the London public is not my work in its original form, but a makeshift arrangement which I had accepted to write at M. Diaghilew's special request, in order to facilitate production in certain minor centres. M. Diaghilew probably considers London as one of the aforesaid "minor centres," since he is about to produce at Drury Lane, in spite of his positive word, the new version, without chorus.

I am deeply surprised and grieved, and I consider the proceedings as disrespectful towards the London public as well as towards the composer. I shall therefore be extremely thankful to you if you will kindly print this letter.

Offering you thanks in anticipation, I remain, dear Sir, faithfully yours,

Paris, June 6.

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The Response.

Sir,—The protest of M. Maurice Ravel has caused me much surprise. Two months ago I produced "Daphnis et Chloé," with great success, at the Théâtre de l'Opéra, Monte Carlo, and I presented the second version of the work, that is to say, without a chorus. In this connection it must not be forgotten that the Monte Carlo chorus has a great reputation, and would never have refused to co-operate in the production of a work of art of this description. After the first performance I received a most gratifying telegram of congratulation from M. Ravel's publisher, and the composer until yesterday never seems to have had any idea of protesting against the manner in which his work was presented, the production, in fact, meeting with unanimous approval.

The second version, without a chorus, is not a haphazard affair,

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and was very far from being written with a view to production at small theatres.

The experiment of giving "Daphnis et Chloé" with chorus was tried two years ago at the Théâtre du Châtelet and the Théâtre des Champs Elysées, and it was clearly proved that the participation of the chorus was not only useless, but actually detrimental. In proof of this I need only cite two facts: when the chorus, during a quick change of scene, was obliged to sing behind the curtain without orchestral accompaniment, during which time it was necessary to remove the first scene and lower another, place a great number of accessories, group the dancers, the chorus in the meantime singing *a capella* in the middle of the stage. It is quite obvious that nothing could be heard but the work of the scene shifters. And again, when the chorus at the end of the second tableau had to enter the well of the orchestra in order that something might be heard of what they were singing. In view of the large number of musicians necessary

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for Ravel's orchestration and the consequent limitation of space, it was necessary to place a large number of the choristers in boxes, and even in the corridors of the theatre.

All this in no way added to the artistic side of the production of this beautiful ballet, and I was therefore obliged to beg M. Ravel to write the second version, which was successfully accomplished by the distinguished composer.

I had the pleasure of asking M. Ravel to write "Daphnis et Chloé" for my ballet; more, the composer did me the honor to dedicate this remarkable work to me, and it would be very extraordinary, in view of this, if I had not made every effort to present it in the most perfect manner possible to the London public, to whom I owe a very great debt of admiration and gratitude.—I am, Sir, yours faithfully,

SERGE DE DIAGHILEW.

Ravel replied in a letter to the *Times* of June 17:

Sir,—Thanking you for kindly having printed my former letter, I am compelled by M. Diaghilew's strange assertions again to encroach upon the hospitality of your columns.

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I am astonished that an impresario should think it permissible to speak of the production of a work in its original form as an "experience." Contrary to M. Diaghilew's sayings that "experience" did not prove to the public nor to the author that "the participation of the chorus was not only useless but actually detrimental," the unanimous opinion of critics after the production of 1912 and the revival in 1913 suffices to prove the assertion unwarranted.

I must add that the score is published with the choral parts, an appendix giving the *ossia* in want of a chorus, which for practical considerations of economy, not for artistic reasons, I accepted to write, upon M. Diaghilew's pressing request, for minor theatres.

This again is shown by the following letter written by my publishers to M. Diaghilew on June 3:

"*Dear Sir,*—We learn through M. Ravel that you intend to produce 'Daphnis and Chloé' at London without choir. To the author's



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regret we add our own, because the transcription was to be reserved, as agreed between us, for production in centres of minor importance; and we still hope that, according to the author's express desire, you will find it possible to produce this work at London in its full original form."

This letter also shows that I did have the idea of protesting long before the eve of the first performance at London. M. Diaghilew, no doubt, has forgotten the letter, the agreement therein mentioned, and perhaps also the terms of the telegram in which he seems to discover an encouragement to produce "Daphnis" without choir.

That telegram runs thus:

"Thank for good news; are transmitting telegram to Ravel; happy great success; sincere congratulations and compliments to all.—DURAND."



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and can hardly be construed otherwise than as a point of etiquette, and has no bearing upon the question that M. Diaghilew raises.

I must add that henceforth, if M. Diaghilew wishes to produce "Daphnis" on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus.

Pray believe me faithfully yours,

MAURICE RAVEL.

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II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Chausson Concerto for Violin and Pianoforte with Orchestra

Tailleferre Jeux de Plein Air

(First time in Boston)

Hindemith Concerto for Orchestra, Op. 38

(First time in Boston)

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II. Sehr schnell.
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IV. Basso ostinato.

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b. Rite.
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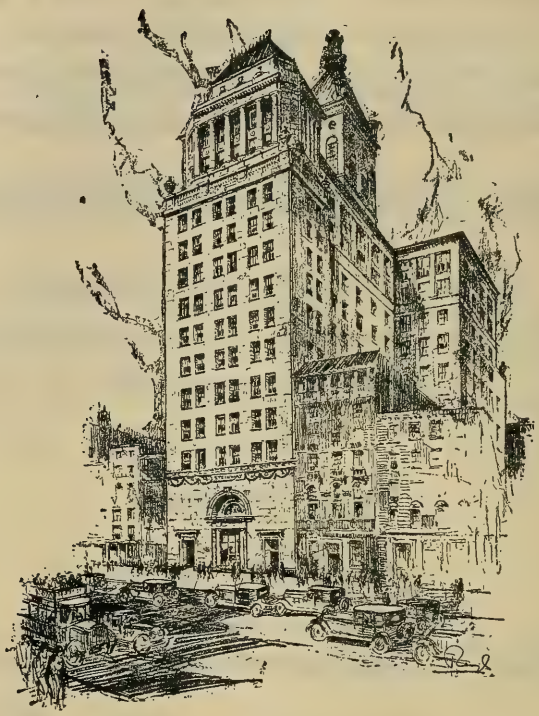
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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
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Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

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Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

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Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
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II. Dance of the Miller.
III. Finale Dance.

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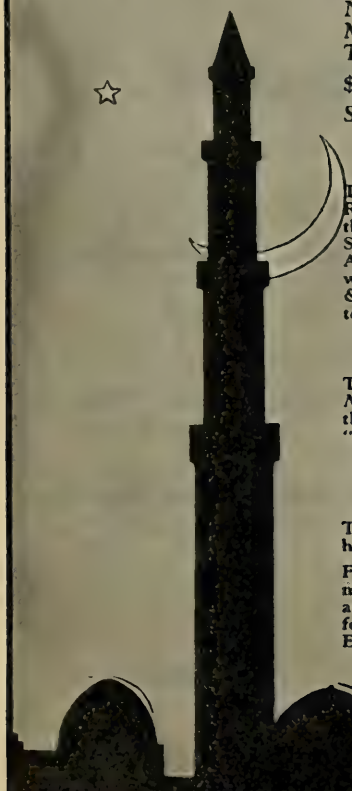
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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

*Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

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The two symphonies were probably played over the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg,

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.

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August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,* though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor to the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player

*There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."

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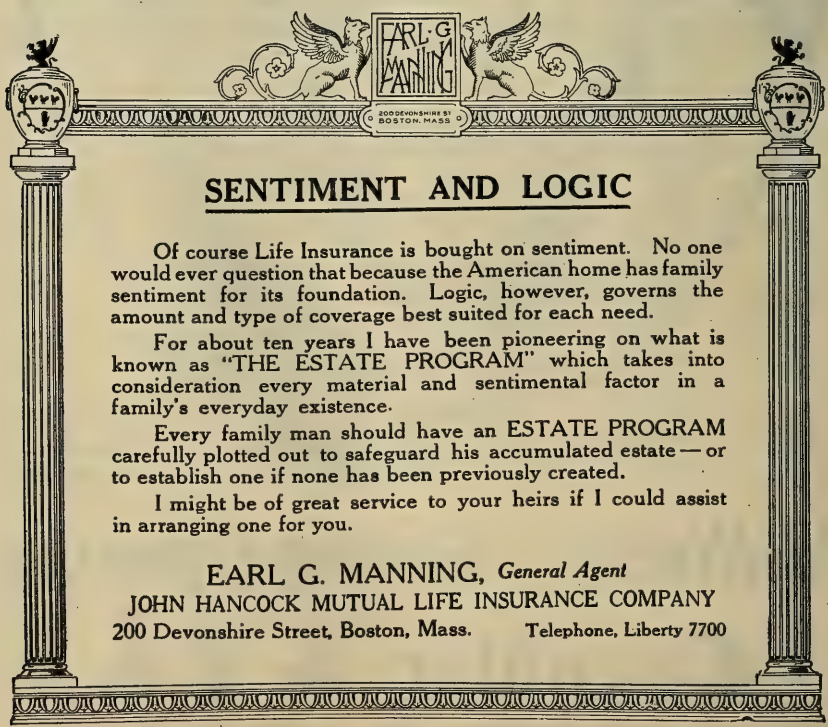
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ESTABLISHED OVER A CENTURY

was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

†See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."



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eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801[?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated



THE EPICURE ABROAD

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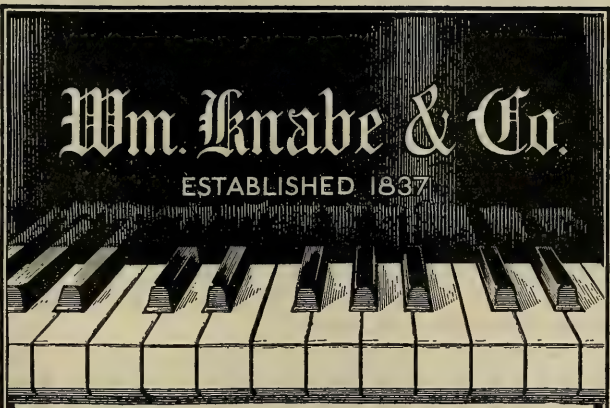
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that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore.* I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it

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from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally plauned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii., pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the

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meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta,—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta,' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pen-

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dant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

* * *

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society in New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

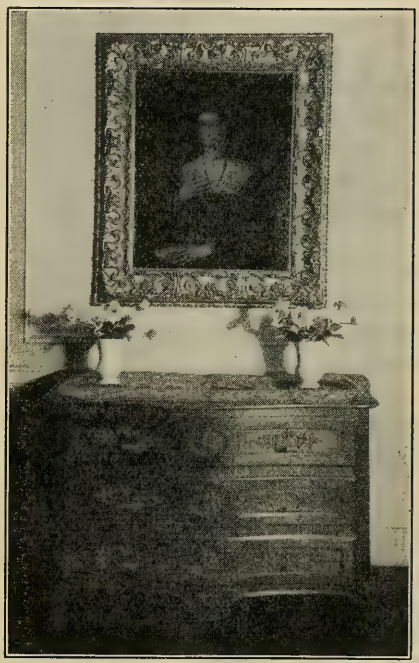
* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. Allegro vivace e con brio, F major, 3-4.

II. Allegretto scherzando, B-flat major, 2-4.

III. Tempo di minuetto, F major, 3-4. There has been dispute



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over the pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow, pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo.

IV. Allegro vivace, F major, 2-2.

The first movement of this symphony was in the original version shorter by thirty-four measures.

* * *

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

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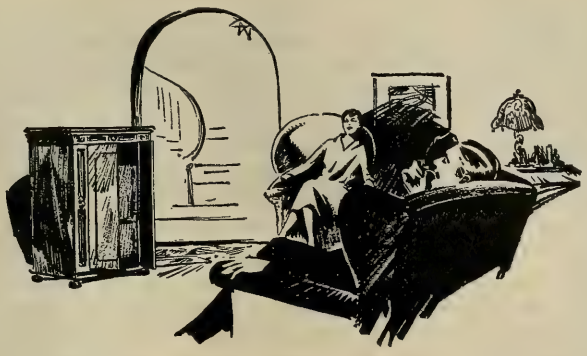
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Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in

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the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischev believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischev's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at Leningrad, March 27, 1846; at Moscow, April 7, 1861; at Rome, March 4, 1876; at Madrid, probably not before the nine symphonies were performed as a cycle in 1878.

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The catalogue of his compositions is already a long one. It includes these works:

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Hindemith's "Kleine Kammermusic" for five wind instruments was played at a concert of the Boston Flute Players' Club, Mr. Laurent musical director, in Boston, on November 15, 1925. Flute, Mr. Laurent; oboe, Mr. Gillet; clarinet, Mr. Allegra; horn, Mr. Valkenier; bassoon, Mr. Allard.

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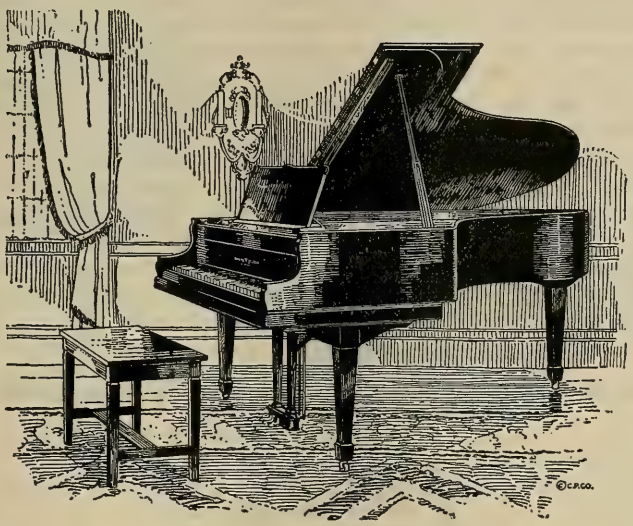
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servatives because he does not yield too much to radical clamor, and placating the radicals because he is not hopelessly reactionary. He appears to be adept at carrying water on both shoulders. He has won the approval of that mellowing old Tory, Richard Strauss, and at the same time he is said not to be wholly unacceptable to the more ferocious of the Young Lions of the German countryside. He seems to be able to write polytonally or atonally if he chooses, but also to write, as the Academics might observe, like a gentleman. Richard Strauss is reported to have said to him: 'But why do you write atonally, when you have talent?' "—Lawrence Gilman (Programme Book of the Philadelphia Orchestra, November 14–15 1924).

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"La Tirelitentaine" and "Cache-cache Mitoula," from "Jeux de Plein Air" ("Out-door Games") Germaine Tailleferre

(Born at Pau St. Maur near Paris, April 19, 1894; now living in New York)

Miss Tailleferre writes that the "Jeux de Plein Air" were composed in 1920, at first for two pianofortes, with the intention of orchestrating them. This purpose was not fulfilled until the summer of 1925.

The two games were among the many played by Gargantua (Rabelais's "Life of Gargantua and of Pantagruel," Book I, Chapter XXII).

"Then the carpet being spread, they brought plenty of cards, many dice, with great store and abundance of checkers and chessboards. There he played—" (the list of games fills three pages, double columns, in the Bohn edition of Sir Thomas Urquhart's mirific translation). "After he had thus well played, revelled, past and spent his time, it

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was thought fit to drink a little, and that was eleven glassfuls the man, and, immediately after making good cheer again, he would stretch himself upon a fair bench, or a good large bed, and there sleep two or three hours together, without thinking or speaking any hurt."

Miss Tailleferre, however, describes these games as played out-of-doors; and says her first piece is a sort of aubade or morning serenade inspired by the old French game, "Tirelitentaine," which Urquhart translates by "Twirlywhirlytril." She writes that "Cache-cache Mitoula" is a game of hide and seek. Urquhart translates: "At hide and seek, or are you all hid."

"There is nothing special in the form of these pieces to be noted. They are simply musical out-of-door impressions."

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Ricardo Viñés and Miss Tailleferre at Paris in 1921; by Arthur Rubinstein and Edouard Risler in South America and at London.

Messrs. Maier and Pattison played them in Boston on October 26, 1921, and on January 19, 1924.

Mlle. Tailleferre studied music at the Paris Conservatory. In 1912, as a pupil of Henri Dallier, she won a second prize for harmony; in 1913, a first prize for harmony; in 1914, as a pupil of Georges Caussade, a first prize for counterpoint. She became a member of the little band of young Parisian composers formerly known as the "Groupe des Six," being associated with Messrs. Auric, Durey, Honegger, Milhaud, Poulenc; but Henry Prunières has said that her musical tendencies were not revolutionary; that she follows in the footsteps of Fauré,

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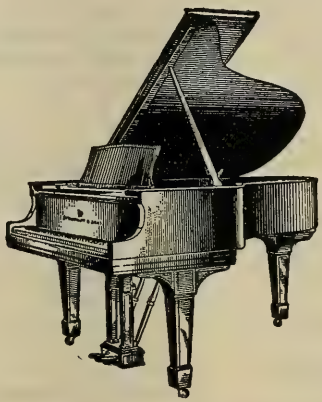
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Debussy, and Ravel; that she is to be commended for giving proof of "an exquisite feminine sensibility and uncommon good taste," being able to write "harmonies full of savour without outraging our ears."

The list of her works includes a ballet, "Le Marchand d'Oiseaux," produced at the Théâtre des Champs-Élysées, Paris, in May, 1923, by the Swedish Ballet, M. Ingelbrecht conductor; Jean Burlin, Greta Lundberg, and Carina Ari, the bird fancier, and the two sisters; "Image," for orchestra (flute, clarinet, celesta, pianoforte, string quartet); Morceau Symphonique for pianoforte and orchestra; Ballade for pianoforte and orchestra; Pastorale for small orchestra; String quartet; Sonata for violin and pianoforte; Trio; Jeux de plein air; Concerto for pianoforte and orchestra.

The Pianoforte Concerto was performed at a concert of the Boston Symphony Orchestra in Boston on April 3, 1925, Mr. Cortot, pianist, Mr. Koussevitzky, conductor.

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Mlle. Tailleferre first came to New York on February 1, 1925. Her first appearance on the American concert stage was at New York on February 14, in Æolian Hall, when she and Robert Imandt played her Sonata for pianoforte and violin. This was at the second "Referendum" concert of the Franco-American Musical Society. The programme also included a Chorale and an Allegro by Charles E. Ives, and the third movement of a Sonata by Hans Barth for the quartertone pianoforte; songs, among them Casella's "Adieu de la Vie" (No. 1), sung by Mme. Raymonde Delaunois, and for pianoforte pieces by Bartok, played by E. Robert Schmitz, who also talked about the quarter-tone pianoforte.



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This ballet "The Three-cornered Hat" was performed for the first

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

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time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players.

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the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

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For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918) :—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gutier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katharine Goertner), born in New York on December 23, 1884, educated at a convent in Montreal, went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906. Having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913. Paul Milliet translated Carlos Fer-

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Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic

nandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grand-mère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that de Valla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. —P.H.

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material is built, as in 'La Vida Breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."*

De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on "El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

*Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

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Nineteenth Programme

FRIDAY AFTERNOON, MARCH 19, at 2.30 o'clock

SATURDAY EVENING, MARCH 20, at 8.15 o'clock

Bach Concerto No. 2 in F major, for Violin, Flute Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Beethoven Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Roussel Suite from "Padmavati"

(First time in Boston)

Respighi . . Symphonic Poem, "Pini di Roma" ("Pines of Rome")

I. The Pines of the Villa Borghese.
II. The Pines near a Catacomb.
III. The Pines of the Janiculum.
IV. The Pines of the Appian Way.

SOLOIST

JOSEPH SZIGETI

There will be an intermission after the concerto of Beethoven

A lecture on the above programme will be given on Monday, March 15, at 5 o'clock, in the Lecture Hall, Boston Public Library.

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FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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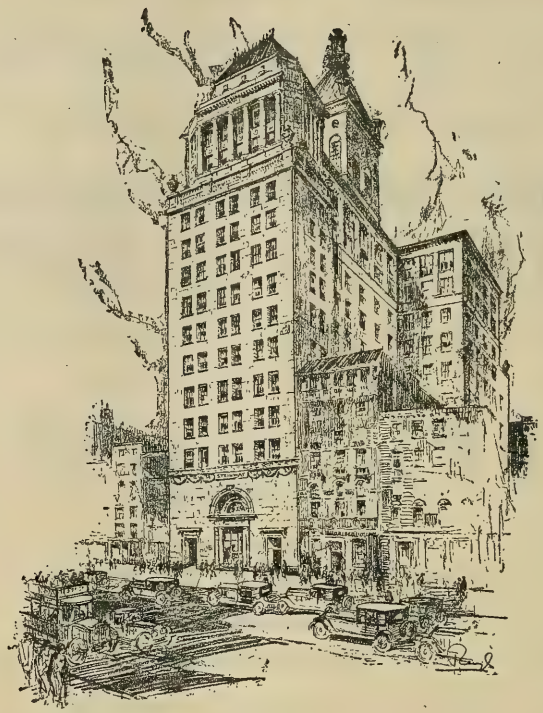
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Avierino, N.
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Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
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Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
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Oliver, F.

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Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
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Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
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Tuba.	Harps.	Timpani.	Percussion.
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Nineteenth Programme

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SATURDAY EVENING, MARCH 20, at 8.15 o'clock

Bach Concerto No. 2 in F major, for Violin, Flute Oboe and Trumpet (Edited by Felix Mottl)

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II. The Pines near a Catacomb.
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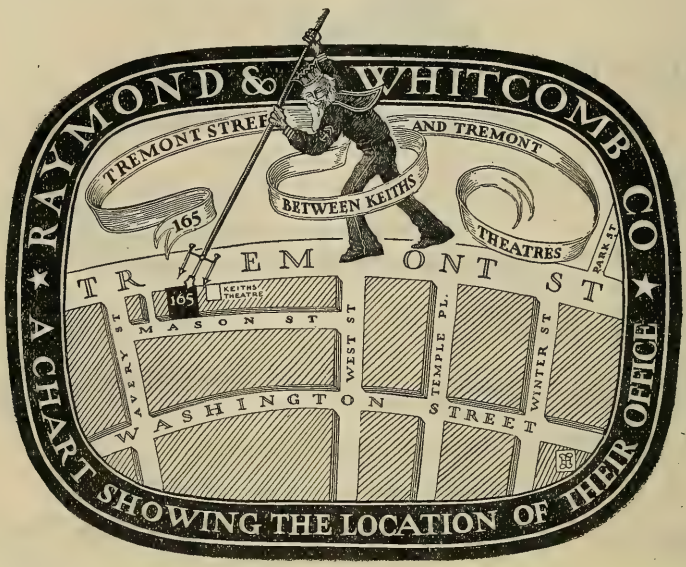
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NOTE: Hindemith's Concerto for Orchestra, Op. 38, was performed for the first time at the Seventh Philharmonic Concert in Berlin on January 11, 1926. Wilhelm Furtwängler conducted. The performance by the Boston Symphony Orchestra on March 5, 1926, was not the first, as stated in the Programme Book, although Mr. Hindemith assured Mr. Koussevitzky that it would be the first.

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Bradenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Bradenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720,

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and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Bradenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Bradenburg, etc., etc.," dated Cöthen, March

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24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

1926
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II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages alloted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Bradenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation

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made at the time by the Berlin correspondent of the *Musical Courier* (New York).

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborates of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo parts of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the

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tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instruments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."



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Josef Szigeti, Hungarian violinist, was born at Budapest on September 2, 1892. He studied the violin with Jenö Hubay, and appeared in public at Berlin, Dresden, and London in 1905–06. He lived in England from 1906 to 1913, constantly touring European countries, popularizing Busoni's violin concerto and other modern works. In 1917 he became the professor of the master violin classes at the Geneva Conservatory. Concertos by Busoni and Hamilton Harty are dedicated to him, as is Eugene Ysaye's sonata for solo violin, which was published recently. He played for the first time in this country on December 11, 1925, at a concert of the Philadelphia Orchestra in Philadelphia (Beethoven's Concerto). He played this concerto with the same orchestra in New York on December 15, and gave his first recital in that city on December 18 (music by Tartini, Bach, Mozart, Bloch, Prokofieff, Veracini, Dvořák-Kreisler, and Paganini). On February 5, 1926, at Chicago, he played with the Chicago Symphony Orchestra, Brahms's Concerto. In the season of 1924–25 he played with orchestra in Paris (three leading orchestras) Brussels, Antwerp, Stockholm, Vienna, Berlin, Cologne, Copenhagen, Warsaw, Geneva, Budapest, Moscow.

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Concerto in D major for Violin, Op. 61. Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at the latter's concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne, dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trumpettes, Timballes, Violoncelle et Basse, composé, et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst and Industrie-Comptoir. For the pianoforte arrangement, Beethoven wrote a cadenza with kettledrum obbligato for the first movement

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and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

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did not have the concerto ready for rehearsal. Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).* The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood wind and horns in D major, repeated in D minor, and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.



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is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* * *

The first movement of this concerto was played in Boston on November 22, 1853, by August Fries.

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There have been performances in Boston by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892), and other violinists.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fan-

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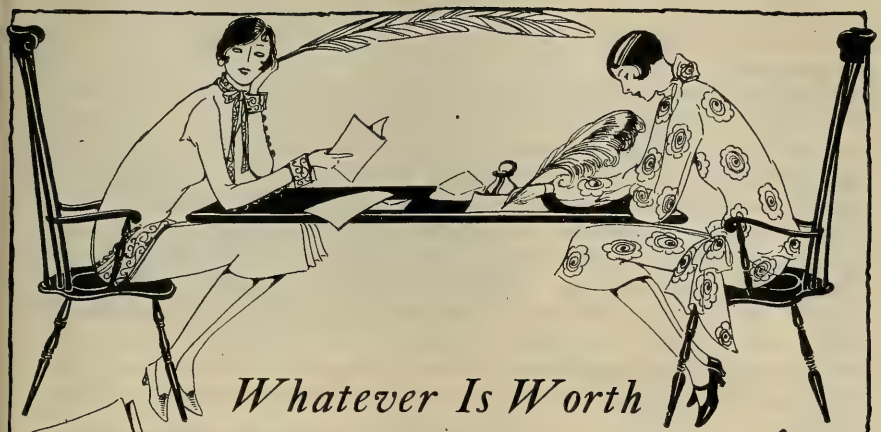
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tasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung,* which had just been established:

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat,

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* * *

A letter from Hugo Heermann,* of the Geneva Conservatory, relating to violin cadenzas, was printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer.

*Hugo Heerman played Beethoven's Concerto in Boston at concerts of the Boston Symphony Orchestra, February 27–28, 1903. Born at Heilbronn in 1844, he studied the violin at the Brussels Conservatory with Meerts and de Beriot. Concertmaster and teacher at Frankfort, leader of the Frankfort String Quartet, he made concert tours and established a violin school of his own. In 1907 he went to Chicago; in 1910 to Berlin; in 1911 to Geneva; but he still taught at the Stern Conservatory, Berlin. He gave a recital in Boston on March 4, 1903.



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He might have named others, as Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto, he, Heermann, asked whether he should invent a cadenza for it. Brahms replied, "Well, a little one will suffice." "Some years later," Heermann said, "when I was asked to play the Concerto at a Philharmonic concert in Vienna where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the tuttis. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'"

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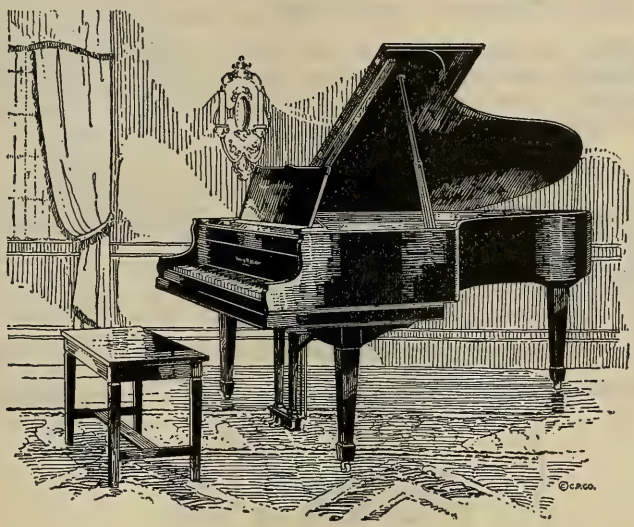
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"Padmâvati," an opera-ballet in two acts, poem by Louis Laloy,* music by Roussel, was produced at the Opéra, Paris, on June 1, 1923. The production by the director, Jacques Rouche, with the assistance of M. Valdo-Barbey, who cared for the scenery, was a sumptuous one.

*Laloy was born at Grey (Haute Saône), France, on February 18, 1874. He distinguished himself at the University, receiving in Paris the degree of Doctor of Letters in 1904, and also studied music at the Schola-Cantorum, with Pierre Bréville and Vincent d'Indy. In 1906–07 he lectured on musical history at the Sorbonne, replacing Romain Rolland, absent on leave. He contributed articles to the *Revue Musicale* (1901–03), and founded in 1905 with Jean Marnold the *Mercure Musical*, which in 1907 was transformed into the *S. I. M. Bulletin*. He has also contributed articles to *Revue de Paris, Grande Revue, Mercure de France, Gazette des Beaux Arts*. Among his published works are "Les anciennes Gammes enharmoniques" (1899), "Le genre enharmonique des Grecs" (1900), "Aristoxène de Tarent et la musique de l'antiquité" (1909), "Rameau" (1907); a remarkable study of Debussy (1909); "La Musique Chinoise" (1910); also "Notes sur la Musique Cambodgenne" (1907). A "Chopin" has been announced, and he prepared an edition of Chinese "Kin-Compositions." In 1921 he was appointed to give a course of lectures at the Sorbonne on Chinese music. He is general secretary of the Paris Opéra.

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The story was inspired by an Oriental legend. The Mongolian sultan has attacked the city of Tchitor, where reigns King Ratan-Sen, whose wife Padmâvati is celebrated for her beauty and virtue. A Brahmin has sung her praises to Alaouddin, the besieger, who would loot the city and bear off the wife. The sultan hides his army at a distance and proposes to the king an alliance, but, having seen Padmâvati, he delays taking the oath and withdraws, while the Brahmin, already chased from the city, is killed by the crowd. This sacrilegious act calls for the vengeance of the gods. The Mongolians attack and are victorious. Ratan-Sen lives, wounded, in the temple of Siva. Profiting by the truce till dawn, he proposes to hand over his wife, to avert plunder and slaughter. Padmâvati is unwilling. As her husband insists, she stabs him, so that they may be united in death, according to the Hindu custom, by putting herself on the funeral pyre. Women prepare her toilet; the

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M. G. Jean-Aubry, having talked with Roussel in Paris before the production of "Padmâvati," wrote a letter, dated Paris, April 15, 1923, to the *Christian Science Monitor*. We quote from it:

"You know," said M. Roussel, "that in 1913 M. Jacques Rouché (the present director of the Opéra, but at that time director of the Théâtre des Arts) had requested me to write the music for a ballet by Gilbert de Voisins, the 'Festin de l'Araignée.' The theatre was small, and gave performances in an excellent artistic setting, but these, owing to that very fact, seemed adapted only for the attraction of a refined and limited public. For my part, I counted on only a few performances; the 'Festin de l'Araignée' had twenty-two in April, 1913, which was



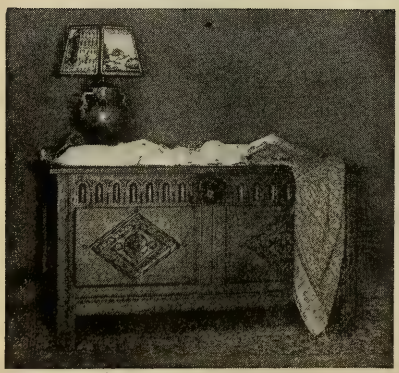
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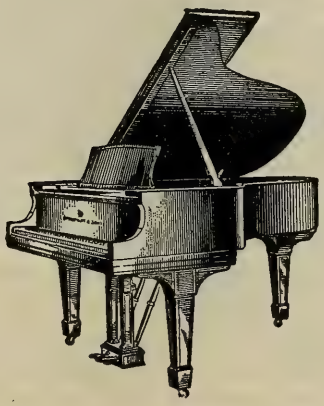
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has just appeared, and in view of the dances and pantomimes which fill this work, it should, despite the fact that it consists of two acts only, have the development of an ordinary opera."

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"I consider that the form of the ballet with solos and choruses, or the opera-ballet, would at the present time permit on large stages the development of attractive works, in which dances, choruses, stage management, lighting, etc., would make it possible for the composer to write really symphonic pieces."

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the chorus to remember, because they are frequently vocalized only and written in an ornamental spirit."

"Would it not have been possible to arrange the choruses in tiers, holding their parts as has been done in the case of the 'Golden Cockerel'?"

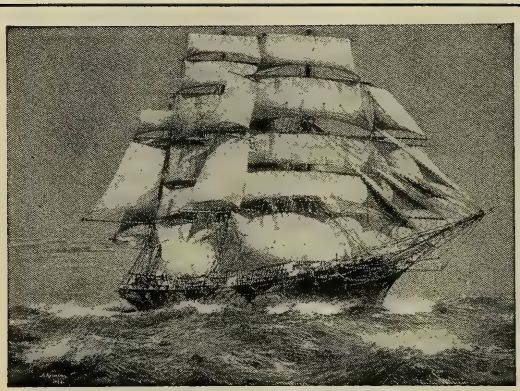
"In the present instance this would have been possible only in certain scenes, and in others absolutely impossible. My interpreters show a great deal of taste and intelligence at the rehearsals. It remains for us now only to wait the judgment of the public, is not that so?"

SYMPHONIC POEM, "PINI DI ROMA" ("THE PINES OF ROME")

OTTERINO RESPIGHI

(Born on July 6, 1879, at Bologna, Italy; now living)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score



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The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

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The first performance in Boston was by the Boston Symphony orchestra on February 12, 1926.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

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Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the

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frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains



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of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:*

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines

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which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."*

*"To see great Pompey pass the streets of Rome"—Shakespeare's "Julius Cæsar."

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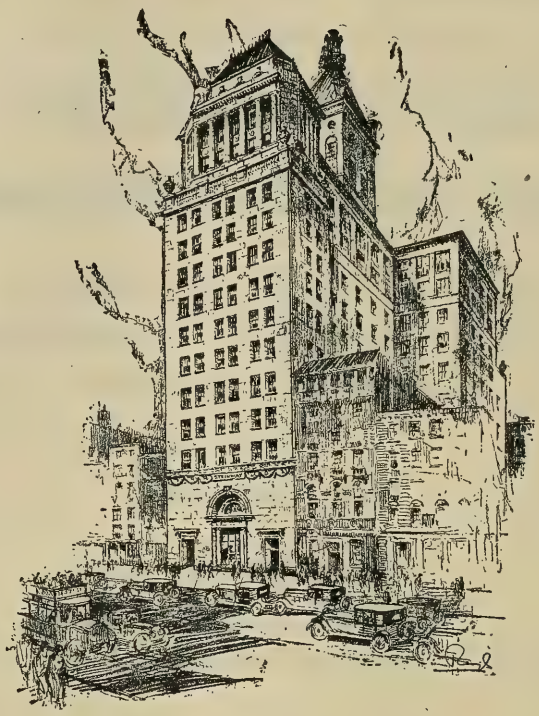
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Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J



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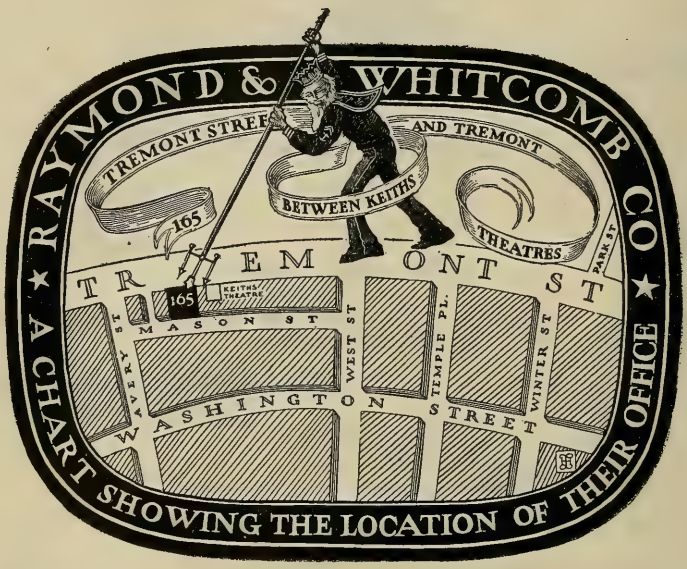
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OVERTURE TO "PENTHESILÉE" MARC DELMAS

(Born at St. Quentin, France, on March 28, 1885; now living in Paris)

Delmas wrote this overture, also incidental music, for "Penthésilée," a heroic drama in three acts and in verse by Alfred Mortier, which was produced at the Odéon,* Paris, in September, 1922.

Mortier has modified and developed the old legend. His Penthesilea menaces the Greeks, defeats Diomedes, takes Patroclus prisoner (Hector has not killed him). Achilles then leaves off sulking, fights with the Amazon, and captures her. According to the law of war, she belongs to him. She is so proud, so noble, that he gives her freedom. Yet he dreams of her, and at last goes to her. She disarms him; but as she loves him, now that he is vanquished, she will be his without breaking the law of the Amazons. She will follow him. They are in the Grecian camp. Venomous Thersites inspires the queen with doubt. She finally leads Achilles to confess that he allowed himself to be vanquished, whereupon feeling cheapened, disgraced, not loved, she slays herself.

The score calls for 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass

*Penthésilée, Lucie Brille; Théano, Mlle. Rouer; Achille, Soarez; Ulysse, Chambreuil; Thersite, Adet; Diomède, Raoul-Henry; Ajax—who welcomes victorious Achilles in song—Jean d'Arral, tenor.

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Moonlight Deep and Tender	Joseph Ecker
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Into the Sunshine	Yvoune des Rosiers
RALPH COX, To a Hill-top	Marjorie Leadbetter
MABEL W. DANIELS, Song of the Persian Captive	Bertha Putney Dudley
I Cannot Bide	Joseph Lautner
Cherry Flowers	Lambert Murphy
E. ALDRICH DOBSON, Legend of the Waterfall (From Sons of Manitou. American Indian Song Cycle)	Marjorie Leadbetter, Marjorie Meyer
ARTHUR FOOTE, Tranquillity	Gladys de Almeida
Shadows	Marjorie Meyer
G. A. GRANT-SCHAEFER, Musieu Bainjo	Frederic Joslyn
HENRY GIDEON, On the Way	Cantor David Brodsky
W. J. MARSH, Canterbury Bells	Marjorie Leadbetter
HAROLD VINCENT MILLIGAN, Less than the Cloud	Gertrude Ehrhart

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Delmas studied music at the Paris Conservatory under Leroux, Caussade, Lenepveu, and Vidal. He was awarded the Prix de Rome in 1919. In 1911 he gained the Prix Rossini by his Lyric legend, "Anne-Marie." He was also awarded the Prix Ambroise Thomas for his symphonic poem "Les deux Routes." In 1919 he won the Prix Chartier for his chamber music: Trio, C minor, Légende et Danse for string quartet; piano pieces; Impressions d'Ariège; Nostalgie; Suite francaise ("Carnet d'un prisonnier"). His lyric drama "Iriam," won the Prix Cressent.

STAGE: "Jean de Calais" (1907); "Lais" (1909); "Stephanie" (1910); "Camille" (1921); "Anne-Marie" (1922).
ORCHESTRAL: "Les deux Routes" (1913); "Au pays wallon" (1919); Du Rêve au Souvenir (1919); "Le Bateau ivre"* after Rimbaud's poem (1922); Danse de l'Esclave Fami from "Iriam," (danced by Jeanne Ronsay, Concert Grassi; March 29, 1924).
CANTATAS: "Le Poète et la Fée" (1920).
SONGS: Au pays des vieilles lunes, Résurrection, L'eau qui rêve (Paris, March 7, 1923), etc.

Comœdia of September 28, 1925, stated that a lyric drama in three acts, "Le Masque," by Delmas, would be produced at Nice, In April, 1925, the City of Paris crowned Delmas' lyric drama in four acts, "Cyrca." He is reported to be at work on another opera,

*In the Dictionary of Modern Music and Musicians (London, 1924), this symphonic poem is listed as "Le Bâteau turc"!

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"Le Giaour" (libretto by Chekri-Ganem). He completed last year a "Symphonie ariègeoise" for violoncello and orchestra.

There are many ancient tales about Penthesilea. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar Bachet, Sieur de Meziriac, to the "Épistres d'Ovide" (The Hague, 1716, vol. i., pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. The calm and dull Quintus says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon's eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles fought several times with Penthesilea, and was worsted; at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels

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and dragged it to the river Scamander. (The charge of necrophilism was brought against Achilles by later commentators and orators.) Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. Dares insists that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge, who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that, as soon as he had done the deed, he returned to the shades.

Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chiualrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought

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with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called *Peltigera* and *Securigera*, as bearing a target, or bearing a Poleaxe: Therefore . . . Virgill in his first booke of Æneid

> "Penthisilea mad, leades foorth
> Her Amazonian traine,
> Arm'd, with their Mooned shieldes, and fights
> Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the *Lesche*, or club-house at Delphi. This painting represented the siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (article "Achilles") :—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles' beauty won him the affection of the fair, he on his part was a slave to their charms. . . . Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

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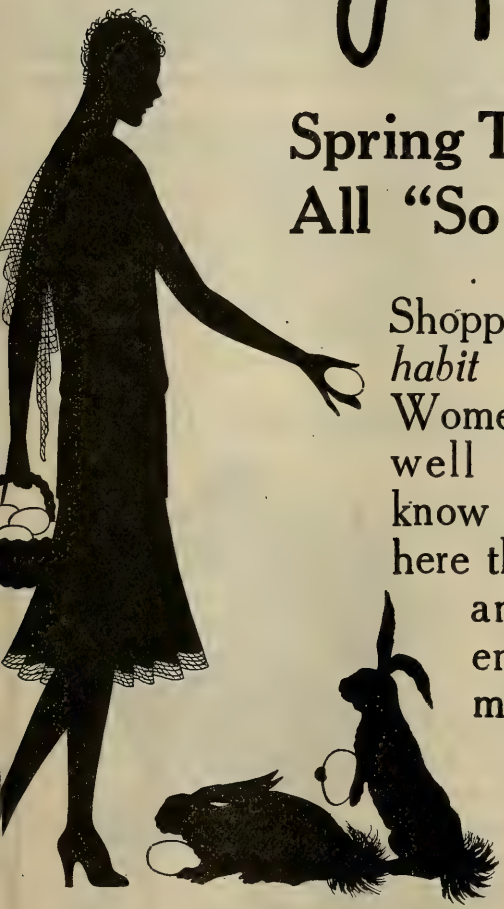
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"Lovely he was, and had a dauntless soul;
Ambiguous, he deceiv'd the curious eye,
And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the Life of Apollonius, viz.: that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high, which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.'"

*
* *

Hugo Wolf wrote a symphonic poem "Penthesilea"* after the like-named tragedy of Heinrich von Kleist (1776–1811). Kleist's version, a dramatic poem published in *Phœbus,* an art journal (Dresden, 1808), runs as follows:

"Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their city, Themiscyra. In the battle

*This symphonic poem, "touched up by J. Hellmesberger," was published in 1903. It was performed November 21, 1903, at a Philharmonic Concert led by Hans Winderstein in Leipsic, but the very first performance was by Winderstein's Orchestra at Halle two or three days before. The first performance in America was at Chicago at a concert of the Chicago Orchestra, led by Theodore Thomas, April 23, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 19, 1904.

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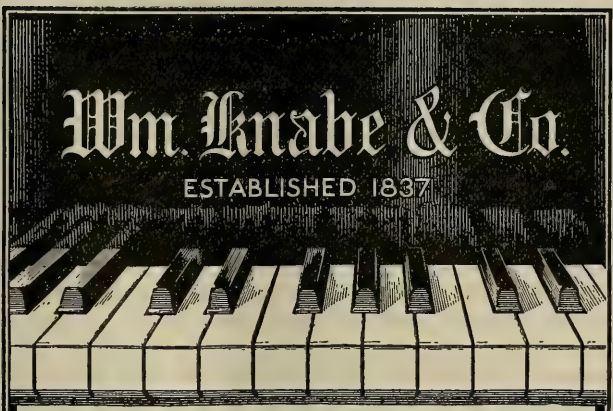
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* * *

Alfred Bruneau wrote "Penthésilée," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, November 13, 1892, and Mme. Lucienne Bréval was the Amazon of that day. This Scene was performed in Boston at a concert of The Boston Musical Association led by Mr. Longy, on February 16, 1921, Charlotte Peegree, singer.

The subjects chosen for musical illustration by Carl Goldmark in his overture "Penthesilea" (produced at Budapest, November 12, 1879, and first performed in Boston by the Philharmonic Society, December 3, 1880) were "Wild Conflict, the Feast of Roses, Love-Death."

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Tone Poem, "Assisi, the Great Pardon* of Saint Francis"

Timothy Mather Spelman

(Born at Brooklyn, New York, on January 21, 1891; now living in New York)

We are indebted to Mr. Spelman for the following note:

"'Assisi, The Great Pardon of Saint Francis,' is one of four tone poems entitled collectively 'Saints' Days,' which, written in Florence in 1923–25, have been published by Messrs. J. and W. Chester, Ltd., of London. This work, consisting of: 1. 'Sorrento, the Festival of Little Saint Anthony'; 2. 'Venice, the Festival of the Redeemer'; 3. 'Siena, the Palio'; and 4. 'Assisi, the Great Pardon of Saint Francis,' of which the fourth is now given its first performance by Mr. Koussevitzky, while suggested by the aforesaid religious festivals, is in no sense strictly programmistic. In a few words, 'Assisi, the Great Pardon of Saint Francis,' may be described as follows:

"The work opens with a slow marchlike theme in E minor in 5-4 time, announced by the oboe above the plucked violoncellos and basses. This theme is developed, phrases of it being played by each of the wood-wind instruments and by the horns and, finally, fortissimo by the violins, after which a passage for the trombones, pianissimo, leads to the announcement of the second theme in A

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major in 3-4 time, played by a single flute unaccompanied. The celesta and the harp weave arpeggios and scale passages about this melody and, increasing gradually, the other wood-wind instruments play contrapuntal voices against the theme on the flute. After a crescendo and a held chord on the strings, with arpeggios on the celesta and harp, the main theme of the work reappears pianissimo, played as it was at the opening. It is developed at length, taking on more and more the character of a march, the instrumentation meanwhile becoming richer and fuller, until the solo violin, high above the flute, serenely plays the lyric second theme. This continues, the movement becoming broader and the instrumentation fuller, until the main theme is played fortissimo by the violins and all the horns accompanied by the full orchestra, and the work ends in a mood of glorification."

The score, dedicated to Leolyn Louise Everett, calls for these instruments: 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet,

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* * *

Mr. Spelman at Harvard University studied under Walter R. Spalding and Edward B. Hill. Graduated in 1913, he was awarded the Naumburg Fellowship. After studying for two years in Munich under Walter Courvoisier, he returned to America where, in 1915, he married the poet Leolyn Louise Everett. In 1918 he was appointed assistant director of Band Musicians' Training in the War Department under Wallace Goodrich. On March 16, 1923, his tone poem, "Christ and the Blind Man," was played by the Chicago Symphony Orchestra, directed by Frederick A. Stock, and in 1924 Sir Henry J. Wood gave the first performance of his orchestral



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suite, "Barbaresques"* at the Queen's Hall in London. Among his published works are these two orchestral pièces and "Saints' Days"; an opera, "La Magnifica," the play by Leolyn Louise Everett (1921); "Five Whimsical Serenades," for string quartet; "Poem, The Pavilion on the Water," for flute, string trio, and harp; "Barbaresques," a suite for piano, and a number of songs.

The list† of Mr. Spelman's other compositions includes "How fair, how fresh were the Roses," melodrama based on a story by Turgeniev (Brooklyn, 1909); "Snowdrop," pantomime in four acts (Brooklyn, 1911); "In the Princess' Garden" (Cambridge, 1913); "Romance of the Rose," wordless fantasy (Boston, 1913; revised, St. Paul, 1915); Suite for orchestra (New

*From the nine movements of the original piano version, Mr. Spelman made this suite, choosing five: 1. Touggourt: In an Arab Café. 2. El-Kantara: The Mouth of the Desert; 3. El-Outaia: Sirocco, The Breath of the Sand; 4. Biskra: The Gyrations of a Camel. 5. Tunis: In the Souk.

†This list, not given to us by Mr. Spelman, is drawn up from *The Chesterian* (London) and the Programme Book of the Chicago Symphony Orchestra (March 16–17, 1923.)

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York, 1916); Ballet, "La Princesse ennuyée"; Opera. "The Sea Rovers"; Songs: "La Sirène," "L'Infortune," "La Chanson du Faune," "Lune Nouvelle" (text by Mrs. Spelman; sung in Paris, March 21, 1923, by Radiana Pazmor).

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20,

*Mother Goose in English does not tell fairy tales.—Ed.

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1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

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The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

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The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Parana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird."

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Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that the pavana is reduced from *Padovana,* "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
 D'un innombrable diamant,
 Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
 Tout un étal d'orfèvre tremble,
 Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

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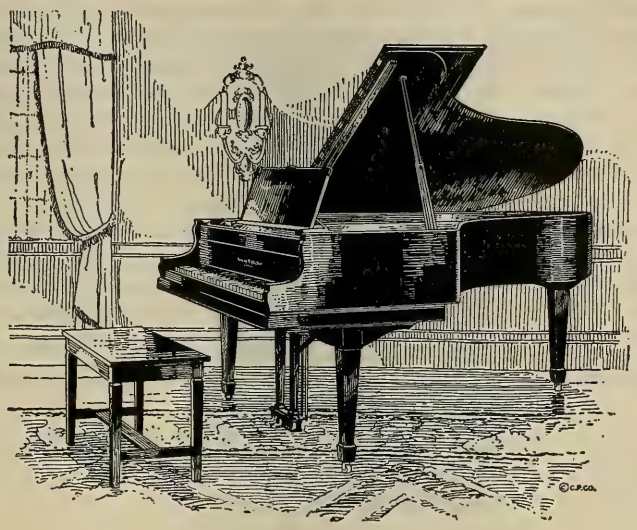
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But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574, when the son of Catherine de Médicis came to the throne. Furthermore, Spanish pavanes have been brought to us especially by players of instruments, and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes, which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal,* as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly

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with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal,* and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the Lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

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In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:

Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir.

The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane, which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and



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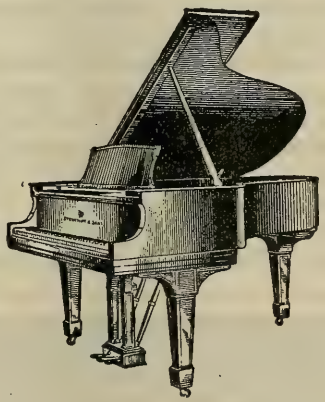
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called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went *'en se pavanant'* (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"En se pavanant" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a



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lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris). Ravel has written another pavane—"Pavane pour une Infante défunte"—for pianoforte (1899). This was orchestrated by him in 1910. The pianoforted piece was played in Boston for the first time by Rudolph Ganz (March 26, 1906); the orchestrated version at a Boston Opera Company concert at the Boston Opera House, January 5, 1913, conducted by André Caplet. The title has excited a curious discussion. It was supposed at first that the "Infante défunte" referred to an Infanta of Spain; but a celebrated pianist visiting Boston and playing the piece said that, as Ravel informed him, the "Infante" was any child. Was Ravel jesting, or bored by a repeated question? We prefer to think of a dead Infanta of Spain. When the music was performed at a Pasdeloup concert in Paris late in November, 1919, René Brancour wrote in *Le Ménestrel:*

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> Une arabesque, errant dans les plis du satin,
> Suit les mille détours d'un fil d'or florentin,—

and behold her stretched on her bed of state, motionless in her last sleep, but strewed with the thousand flowers of gentle and caressing hues in an orchestration that lends to her features a far-off reflection of the life that has fled. Our colleague *Le Guide du Concert* rightly thinks that 'this noble and dolorous dance could be a fitting musical illustration of the portrait of a young girl by Velasquez in the museum of the Louvre.'"

II. "Hop o' my Thumb." Ravel has quoted in the score this pas-

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sage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English

*Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

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for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with

*"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).



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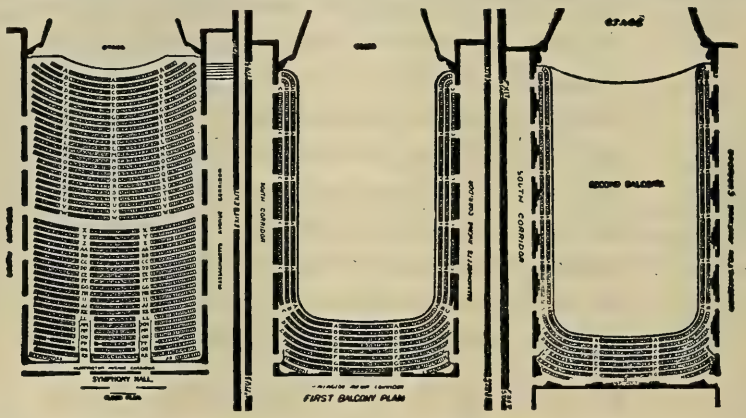
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the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.



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"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the



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second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was

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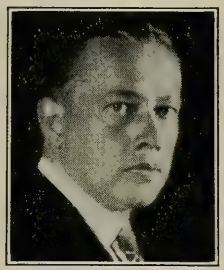
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finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston

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Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in com-

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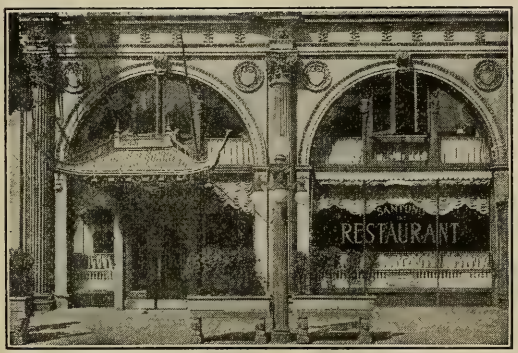
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position. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.



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the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have



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been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played piz-

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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zicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that



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.. Programme ..

I.

Sonata in A major Scarlatti
Andante con Variazioni in F minor Haydn
Des Abends } from "Phantasiestücke"
Aufschwung } Schumann

II.

Sonate in B minor, Op. 58 . . Chopin
Allegro maestoso
Scherzo
Largo
Finale

III

Reflets dans l'eau Debussy
La sérénade interrompue Debussy
Omaggi Malipiero
I. "A un pappagallo" II. "A un elefante"
III. "A un idiota"
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so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others —and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.





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II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

There will be an intermission before the symphony

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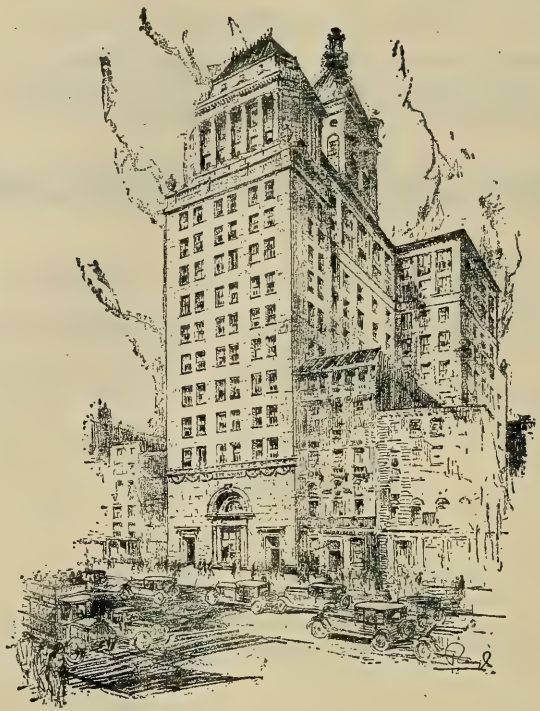
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Amerena, P.	Stanislaus, H.		Bettoney, F.

E-Flat Clarinet.
Vannini, A.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Lannoye, M.	Perret, G.	Adam, E.
Van Den Berg, C.	Pogrebniak, S.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
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Twenty-first Programme

FRIDAY AFTERNOON, APRIL 2, at 2.30 o'clock

SATURDAY EVENING, APRIL 3, at 8.15 o'clock

Mendelssohn . Overture, "The Hebrides" ("Fingal's Cave,") Op. 26

Debussy Gigues: "Images" for Orchestra, No. 1

Stravinsky Symphonic Poem "Chant du Rossignol" ("The Song of the Nightingale")

Brahms Symphony No. 2, D major, Op. 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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Second Concert Overture, "The Hebrides," or "Fingal's Cave,"* Op. 26 Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn saw Staffa and Fingal's Cave on August 7, 1829. He at once determined to picture the scenes in music, and he wrote to his sister on that day: "That you may understand how extraordinarily the Hebrides affected me, the following came into my mind"; and he then noted down twenty-one measures in alla breve, which coincide for the first ten and a half measures with the later measures in 4-4. (It was at the time that he wrote the beginning of the so-called "Scottish" symphony.) He composed further early in September of that year at Coed Du, a country seat near Chester; later at London; but the bulk of composition was at Rome from the autumn to December 16, 1830, when he dedicated the work to Franz Hauser, —so certain biographers tell us; but Lampadius quotes a letter written by Mendelssohn on November 16, 1830, in which he says he has completed the overture. Lampadius quotes from a letter dated December 20: " 'The Hebrides' is done at last and is a curious thing."† Ferdinand Hiller, who lived with Mendelssohn in

*This is the complete title as originally given to the overture by Mendelssohn.

†He had written to his father from Rome on December 10, 1830, that as a present to him for his birthday he thought he would finish his old overture "The Solitary Island."

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LELAND CLARKE, Across the Fields	Marjorie Leadbetter, Joseph Ecker
Moonlight Deep and Tender . . .	Joseph Ecker
Over the World to You	Yvoune des Rosiers
Into the Sunshine	Yvoune des Rosiers
RALPH COX, To a Hill-top	Marjorie Leadbetter
MABEL W. DANIELS, Song of the Persian Captive . .	Bertha Putney Dudley
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HENRY GIDEON, On the Way	Cantor David Brodsky
W. J. MARSH, Canterbury Bells	Marjorie Leadbetter
HAROLD VINCENT MILLIGAN, Less than the Cloud .	Gertrude Ehrhart

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Paris during the winter of 1831–32, tells how Mendelssohn brought to him the sketched score. "He told me how the thing came to him in its full form and color when he saw Fingal's Cave; he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years." Hiller was mistaken about the place and time of completion.

Mendelssohn took the score to Paris. He wrote (January 12, 1832) that he did not produce it then, because it was not "quite right": "The middle portion in E (forte) is too stupid, and the whole workingout smells more of counterpoint than of train-oil, sea-gulls, and salt fish, and must be altered."

The overture was first performed on May 14, 1832, from manuscript, in London, at the sixth concert of the Philharmonic Society at Covent Garden. Thomas Attwood conducted. The composer wrote: "It went splendidly, and sounded so droll amongst all the

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Rossini things."* The *Athenæum* said that the overture as descriptive music was a failure. George Hogarth wrote in his history of the Philharmonic Society (1862): "It at once created a great sensation—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture†; and it was resolved to present him with a piece

*S. S. Stratton says that Mendelssohn gave the original score to Moscheles; that "some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn" by S. S. Stratton (p. 204) (London, 1901) and Mendelssohn's Letters to I. and C. Moscheles (pp. 76, 77, 83) (Boston, 1888).

†The programme was as follows: Part I.: Beethoven, Symphony No. 7; Mozart, Air, "Qui sdegno" (H. Phillips); Blaketka, Concertstück for pianoforte (Leopoldine Blaketka); Rossini, "Una voce poco fà" (Mme. Cinti-Damoreau); Mendelssohn, "The Isles of Fingal." Part II.: Mozart, Symphony, G minor; Donizetti, "Tacqui allor," from "L'Esule di Roma" (Mme. Cinti Damoreau); Onslow, String Quintet (Messrs. Bohrer, Watts, Moralt, Lindley, and Dragonetti); Rode, Air and Variations (Mme. Cinti-Damoreau); Romberg, Overture, T. Attwood conductor; Spagnoletti, leader. Leopoldine Blaketka, at the age of eighteen, who was making a sensation in the 20's and 30's, played Beethoven's pianoforte concerto in B-flat major at Vienna early in 1821. She published about seventy compositions, and her opera "The Brigands and the Singer" was produced at Vienna in 1830. Born near Vienna in 1809, she played in public when she was eight years old. Having toured Europe with great success she became a teacher at Boulogne in 1840. She died in 1887. Mme Cinti-Damoreau happened to be in London in 1832 with a French opera company. She was then described as a pretty woman with too small a voice for Covent Garden.

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of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and found the key of B minor well suited to the purpose.

The overture has borne various titles. When it was first performed in London it was called "The Isles of Fingal"; later at Berlin (January 10, 1833) and Leipsic (February 13, 1834), "Overture, 'The Hebrides' ('The Isle of Fingal')." At a Gewandhaus (Leipsic) concert on December 4, 1834, it was called "Ossian in Fingal's Cave."

The first performance in Germany was at Berlin on January 10, 1833, at the third of the concerts given by Mendelssohn for the Orchestra's Widows' Fund.

The first performance by the Paris Conservatory Orchestra was on February 20, 1842.

The first performance in the United States was at New York by the Philharmonic Society, November 16, 1844.

The overture was performed in Boston at a concert of the Boston Academy of Music on February 22, 1845. When it was played at a concert on March 15, of that year, the programme contained this explanatory note: "This piece seems to be intended, in some degree,

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as a description both of the scene itself and of the feelings produced by it." The annotator was a cautious person.

Chiefly on account of this overture Wagner characterized Mendelssohn as a *"feinsinniger Landschaftsmaler;"* an exquisite landscape painter. (See "La Musique dans la Nature" by H. Laviox, the younger (Paris, 1873); also "Les Musiciens paysagistes" by Jules Carlez (Caen, 1870); and for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

The orchestral parts were published in May, 1834. The score, published in April, 1835, calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The form is that of the regular overture. The first theme enters at the beginning and is given to violas, violoncellos, and bassoons (B minor); the second theme enters in D major (clarinets, bassoons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind

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instruments. This call soon resembles part of the first theme. William Foster Apthorp wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of *'grande paysagiste'* that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music. There is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud and soft, staccato and legato, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt seaweed on the rocks."

The third part of the overture is somewhat shortened from the first. Soon after the second theme it leads to a short coda.



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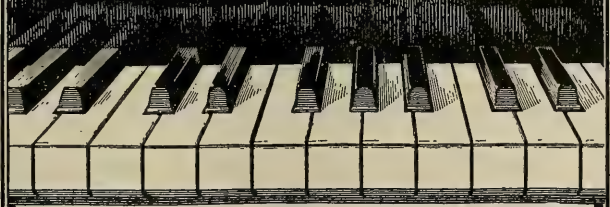
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"Gigues": "Images" pour Orchestre, No. 6

Claude Achille Debussy*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

The original title of "Gigues" was "Gigue Triste." The composition is the first of three orchestral pieces called "Images." The second, "Ibéria," was composed in 1907; the third, "Rondes de Printemps," in 1909.

"Gigues," completed in 1912, was performed for the first time at a Colonne Concert in Paris, on January 26, 1913. The programme included Beethoven's Seventh Symphony, Gabriel Dupont's "Les Heures Dolentes," Debussy's "Gigues," and Lalo's Norwegian Rhapsody. The programme originally included also Dvořák's violoncello concerto, a movement from Bach's violoncello suite in C major, and Florent Schmitt's "Chant Élégiaque" for violoncello, all to be played by Pablo Casals. Gabriel Pierné, the conductor, made some adverse remarks at rehearsal about Dvořák's concerto, whereupon Mr. Casals, happening to overhear him, grew angry, and refused to take any part in the concert. Beethoven's symphony was then substituted for the violoncello pieces.

"Gigues" was performed by the Chicago Orchestra in Chicago on November 13, 14, 1914.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, on April 13, 1917.

The piece is scored for two piccolos, two flutes, two oboes, oboe

*He entered the Paris Conservatory as Achille Claude Debussy. The titlepage of the first edition of his "Ariettes," composed in 1888, reads: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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d' amore, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, four trumpets, three trombones, kettle-drums, side drum, cymbals, xylophone, celesta, two harps, and the usual strings.

After twenty introductory measures, modéré, the chief subject appears, an unaccompanied solo for the oboe d' amore.* Later a dotted figure that suggests the Scottish tune, "Weel may the keel row"† is given to

*The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels, and has been employed by modern composers.

†It seems to us that this resemblance, which has been noted, is slight. The words and tune of the Scottish song are to be found in the second volume of Hogg's "Jacobite Relics." He says: "It is a well-known song and air. The verses given here are from Cromek's 'Remains.' " There are variants and extension.

As I cam' down the Cano' gate,
The Cano' gate, the Cano' gate,
As I cam' down the Cano' gate,
I heard a lassie sing:
O merry may the keel row,
The keel row, the keel row,
O merry may the keel row,
The boat that my love's in.

Chorus

Weel may the keel row,
The boat that my love's in.

My love has breath o' roses,
O' roses, o' roses;
Wi' arms o' lily posies
To fauld a lassie in.
And merry, etc.

My love, he wears a bonnet,
A bonnet, a bonnet,
A snow-white rose upon it,
A dimple on his chin.
And merry, etc.

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the bassoon. The greater part of the pieces is based on these themes.

(The first performance of "Iberia" in Boston was by the Boston Symphony Orchestra, April 22, 1911; the first of "Rondes de Printemps" was by the same orchestra on November 26, 1910.)

SYMPHONIC POEM, "CHANT DU ROSSIGNOL" ("THE SONG OF THE NIGHTINGALE") IGOR STRAVINSKY

(Born at Oranienbaum, near Leningrad, Russia; still living)

Stravinsky began to write "Le Rossignol," a "lyric play," in 1909. After he had completed the first act, he abandoned the further composition. He said to M. D. Calvocoressi: "I can write music to words—that is, songs; or music to action, as ballets; but the co-operation of music, words, and action is something that daily is to my mind more and more inadmissible; and if I should finish 'The Nightingale,' I do

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not think I shall ever try to write another work of the kind." Having completed the ballets "L'Oiseau de Feu," "Petrouchka," and "Le Sacre du Printemps," he returned to "The Nightingale," and completed it in 1914.

The libretto by Stravinsky and S. Mitousov is based on the familiar story of Hans Christian Andersen. The lyric drama was produced at the Paris Opéra in May, 1914. The Nightingale, Aurelia Dobrovolska; Death, Elisabeth Petrenko; Kitchenmaid, Marie Brian; Fisherman, Alexandre Belianin; Ambassadors of the Japanese Emperor, Elisabeth Mamsina, Basile Charonov, Fedor Ernst. The stage settings were by M. Benois; the dances composed and arranged by M. Romanov. The Nightingale was in the orchestra.

During the war, Stravinsky turned the lyric drama into a ballet, which was produced by the Ballet Russe at the Paris Opéra on February 2, 1920. Mmes. Karsavina ("Song of the Nightingale"), Lydia Soko-



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lova, and M. Idzikovski (the Mechanical Nightingale), were the chief dancers. The scenery was by Matisse; the choreography by Massine. In the transformation of his work, Stravinsky omitted much of the material in the first act; the greater part of the second and third acts, including the Chinese march, the mock funeral march, the songs of the real and the mechanical Nightingales, were retained. There was some new matter; the instrumentation was revised; the voice parts, solo and choral, were in many instances given to instruments. The title was changed to "Chant du Rossignol."

This ballet was produced as a symphonic poem by Mr. Koussevitzky at his concert in Paris on October 26, 1922.

The first performance in North America was by the Philadelphia Orchestra at Philadelphia, Mr. Stokowski conductor, on October 19, 1923.

For this performance the following argument was published in the Programme Book of the Philadelphia Orchestra. Mr. Lawrence Gilman, the accomplished editor of those Programme Books, wrote

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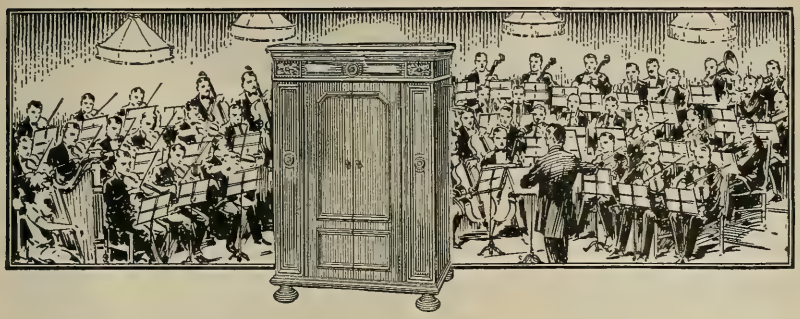
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that the argument was authorized by Stravinsky for use when there are performances of the symphonic poem in the concert room, although the argument is not printed in the score. The commentary utilizes passages from a French version of Andersen's fairy tale.*

(a) *The Palace of the Chinese Emperor.*—Extraordinary preparations had been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms. . . . The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

(b) *The Two Nightingales.*—The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction—which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical

*Is the translation into English by Mr. Gilman?

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nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

One hears the song of the fisherman, who has recovered his lost friend.

(c) *Illness and Recovery of the Emperor of China.*—The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds . . . , reminding him of things that caused the sweat to run down his brow. "Music! music!" cried the Emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing!—sing!" But the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing: it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a

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song, whilst the Nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold, white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well.—*Funeral March:* The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

The Fisherman, whom the Nightingale has rejoined, sings anew his song.

The symphonic poem begins (Presto) with a passage from the introduction to the second act of the opera. In the opera it bears the title "Courants d'Air." The Chinese March for the assembling of the Court is written for the most part in the pentatonic scale. The Song of the Nightingale is at first a cadenza for the flute, then a melody for flute and clarinet; later for solo violin. The melodies are based on phrases of the Nightingale's Song in the opera: "Ah, joie, emplis mon cœur, un doux parfum m'enivre." The Japanese envoy appears (trumpet). The mechanical nightingale sings (piccolo, flute, oboe). A solo trumpet brings to mind the Song of the Fisherman (Act II of the opera).

The solo trombone in the next section is associated in the opera with Death. The voice of the real nightingale is heard, a song of gardens and stars, and then of Death's garden: "Further away is a peaceful garden, enclosed by a white wall. The dead sleep there in peace. All

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is silence there." A funeral march brings in the courtiers prepared to mourn, but the Emperor greets them with a cheerful "Good morning, all." Then follows the epilogue that in the opera accompanies the fall of the curtain; the Song of the Fisherman, happy in regaining his friend the nightingale; the fisherman sings of beauty eternal and the passing of Death.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, clarinette piccolo in E-flat, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, bass-drum, and other drums, tambourine, cymbals, triangle, tam-tam, celesta, pianoforte, two harps, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 30, 1925.

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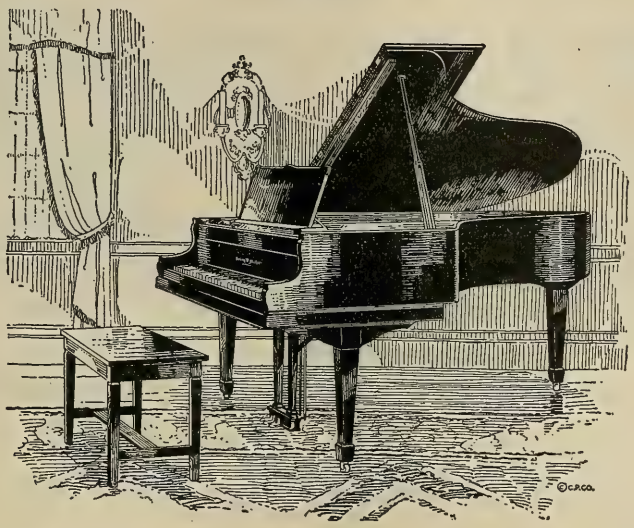
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ENTR'ACTE

MR. BLISS AND THE BOOTMAKERS

(By Percy Scholes)

Mr. Bliss is back in this country—presumably more blissful than ever, since he has a bride with him. Turning the leaves of my review copy of the "Proceedings of the Musical Association" (one guinea; Secretary Mr. J. Percy Baker, 12, Longley-road, Tooting Graveney, S.W.17), my eye caught a pronouncement to be reminded of which will surely not detract from his cheerfulness:—

Mr. Arthur Bliss: I agree that if you want boots you do not go to the chemist for them. But that is not the point. The point is this: if you were a bootmaker and I a bootmaker living side by side in the same street, and if I came to you with a pair of boots I had just made, and asked the opinion of the other bootmaker regarding them, it seems to me I should be less likely to get an unbiassed opinion than I would from, say, Mr. Scholes if he had to wear the pair of boots.

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It is something that Mr. Bliss allows my critical authority in the matter of boots. But possibly this was merely tactful flattery, for I recall that I was in the chair.

Looking through the whole report, I find that this question of boots and chemists arose in this way. Mr. Bliss, whilst learnedly discussing "Aspects of the Present Musical Situation," suddenly strolled, in his nonchalant manner, into the thorny question of musical criticism. He thought that "the musical critics of today are probably but reiterating (perhaps, indeed, with more point, perhaps with less unconscious humor) the diatribes, commonplaces, and eulogies of, shall we say, Mr. Davison and his confrères of thirty years ago." Mr. Davison, I need hardly remind anybody, was "The Times" music critic from 1846 to 1879. He approved the classics, Mendelssohn and Sterndale Bennett, but was comprehensively antagonistic to Schumann, Gounod, Liszt, Wagner, and Brahms, and when Schubert's music first began to become known to the English public he opposed even that. For over thirty

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years this gentleman exercised temporal omnipotence on a salary of £200, "rising to £250." I say "omnipotence," but it was a modified form of the article. His power might be rated slightly higher than that of a monarch; for though from his critical chair he could not drive back the swelling sea, he could (and I think did) sometimes delay the hour of full tide. There were giants in those days, and Davison was much more powerful than any of us critics today. Nobody ever tries to bribe us with the "dinners, boxes of cigars and trinkets" of which, according to his biographer, Davison "was not infrequent the recipient"; nor are our editors ever called upon to insert announcements of the kind that the editor of "The Times" published after the 1869 Norwich Festival:—

Mr. Barclay, who gives no address, except London, and who has insulted our musical reporter at Norwich by writing him a letter enclosing £20 in notes in order to influence his criticism on some of the performances at the festival, is desired to call at our office for those notes, which will be delivered to him after he has described them and given their numbers and his address.



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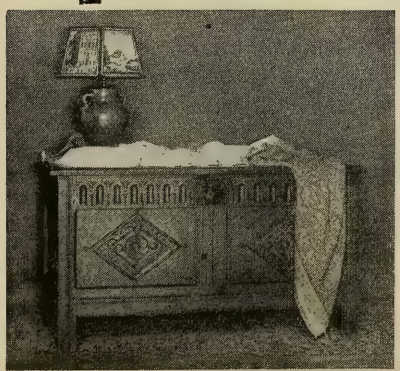
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It was our member, Dr. Froggatt, who first brought boots and chemists into our discussion. Mr. Bliss, after quietly putting us critics in our place, went on very candidly to admit that composers, like himself, were just as apt to go wrong in their judgments. The composer, he said, "as an individual, is necessarily narrow-minded, leaning solely towards those composers who have expressed, or are expressing, a similar personality. . . . That is why the views of all composers on contemporary music should be discredited." That was what roused Dr. Froggatt. He would have none of it!

I am quite disposed to think that a musician, whether old or young, perhaps more especially when he is young, may be the worst possible judge of his own compositions; but I really cannot see why he should necessarily be a bad judge of the compositions of other musicians. If so, it simply amounts to this—that the people who have devoted their lives to the study of an art, or to the practice of an art, are the worst possible judges of that art. But we do not apply that principle to the other art or in the general business of life. If I want a pair of boots, I do not go to the chemist for them. If I am ill, I do not go to a lawyer. So I cannot believe really that the musicians of a country are the worst possible judges of music put forth at the present day or in former times.

This drew forth Mr. Bliss's happy imagination of himself and Dr. Froggatt as rivals in trade (with which I just now began), and to this his opponent vigorously replied:—

If we were bootmakers—which heaven forbid!—I am quite sure that I should give the most favorable consideration to any boot you might make.

Here the sober chairman thought it time to step in, and on the

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whole I think I agreed with his view as embalmed for all time in these "Proceedings":—

I do not think the bootmaker analogy is a happy one, because boots are a standardized article: that is, a good boot *is* a good boot. But if the making of boots was a fluctuating or progressive branch of activity; if changes were made in the shape, color, and material of boots as rapidly as changes are made in music, then I think the two bootmakers might have such different ideas as to what constituted a good pair of boots that one might hesitate to ask one or the other for his judgment concerning the merits of his rival's work.

And if the chairman had wished, he could, of course, have introduced some apt supporting quotations. He might have spoken of Voltaire's contempt for Shakespeare, Johnson's undervaluing of Milton, Lockhart's attacks on Keats, Weber's opinion of Beethoven, Tchaikovsky's of Brahms and Brahms's of Tchaikovsky, Wagner's of Brahms and Brahms's of Wagner, and Berlioz's of Wagner. But I admit that that wouldn't have settled the matter.

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Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the

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publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in



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public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.



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"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.



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eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

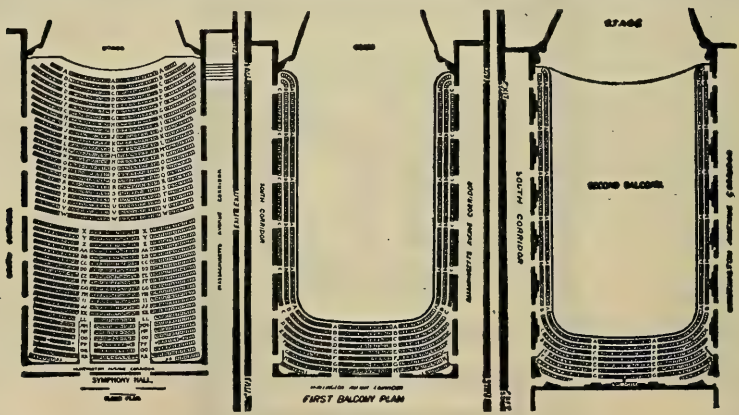
The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not



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Glazounov . . . Prelude from the Suite "The Middle Ages," Op. 79

Tchaikovsky Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

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II. Andantino semplice: allegro vivace assai.
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a. Dance.
b. Rite.
c. Funeral Procession.

Berlioz . . . Excerpts from "The Damnation of Faust"

a. Minuet of the Will-O'-the-Wisps.
b. Dance of the Sylphs.
c. Hungarian March.

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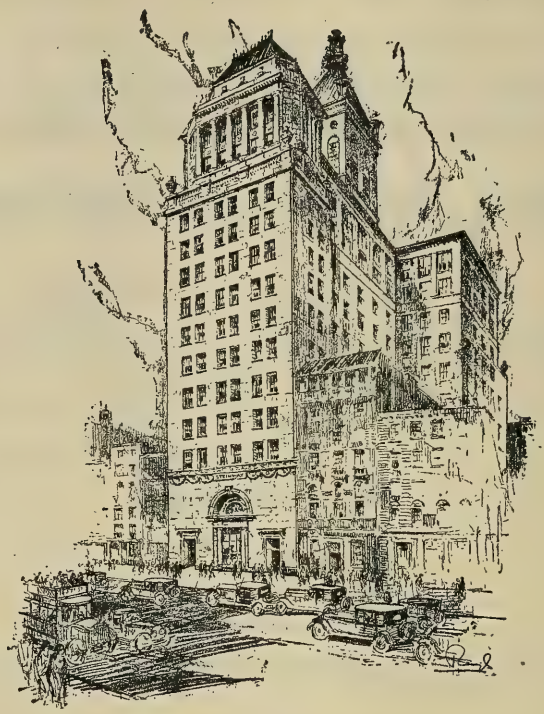
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army before its departure for the perilous campaign. Now and then a gloomy foreboding troubles the hearts of the warriors, but the drum beats and strengthens them in their bold resolve. The sounds of the march blend with the sacred song, and, little by little, are lost in the distance, while the people follow the army with joyous acclamations."

The first performance of this suite in the United States was by the Chicago Symphony Orchestra at Chicago on January 23, 1904, Theodore Thomas conductor.

The Russian Symphony, Mr. Altschuler, conductor, performed it in New York.

The first movement was played in New York by the Philharmonic Society of New York, Mr. Safonov, conductor, on January 3, 4, 1908. The movement was then entitled, "The Isle of Love." It is said that Safonov suggested this title to Glazunov, who accepted it.

I. Prelude. Double basses and violoncellos begin, E minor, 6-4, with a motive against which violins soon weave a figuration. Woodwind, horns, and a trumpet give out a theme. After a crescendo and a repetition of the first motive fortissimo, the mood softens. A subsidiary theme enters (violins). There is development. A second subsidiary theme (flute and oboe) is derived from the second half of the first motive and leads to the "Love Song" (violins, cantabile). This, with preceding material, is worked till there is a pianissimo ending in E major.

II. Scherzo. A Dance Macabre. Violins play in empty fifths a rhythm (2-4). Muted trumpets play a melody. Oboes intone the

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"Dies Irae." Poco meno mosso. The xylophone has a tune, which is varied by violins accompanied by muted lower brass instrument. An oboe varies the "Dies Irae," as do later oboes, trumpets, and violins (*sul ponticello*). The rhythmic figure returns, and the trumpet theme is varied. There is repetition of the foregoing development, but in an altered form.

III. The Troubadour's Serenade. Andantino, 3-4. This is based on two themes: the first an accompaniment (harps supported lightly by violins, from which a ground bass is later developed, and a song-theme (oboe and clarinet). The second strophe of the song has a richer instrumentation.

IV. Finale. Allegro, E major, 4-4. The Finale begins with the sacred song of the Crusaders. The trumpet call (horns) follows. There is a great crescendo over a long-held organ point, which may be taken to portray the hurried assembling of cavalry and foot. The cavalry theme is easily recognizable; that for the infantry (trombones and double basses) turns into a march movement, maestoso. Strings are supposed by a German annotator to represent the fiery speech of the leader. This ended, the solemn procession and blessing follow. The sacred song heard at the beginning of the movement is interrupted by the "Signal" call, and then worked in fugato manner. The other motives are used, but at the end the march and the Crusader's Song dominate.

1926
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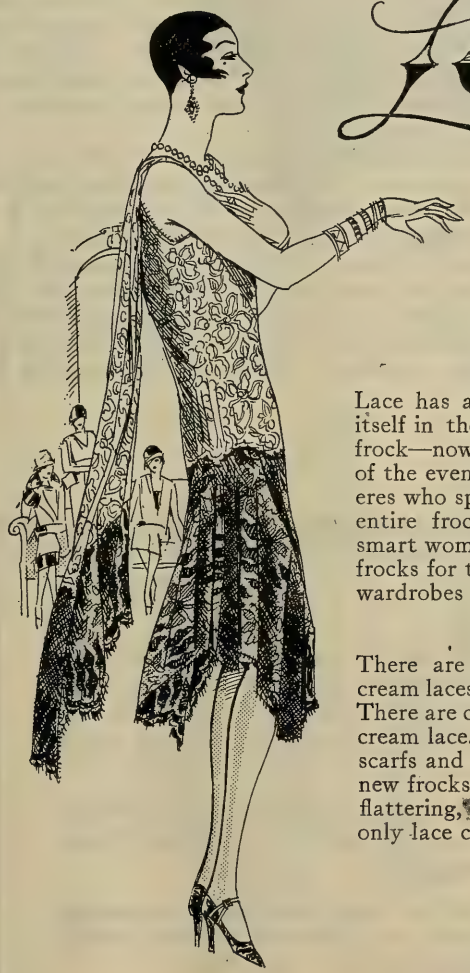
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Josef Lhévinne, pianist, was born at Moscow on December 3, 1874. His first lessons were from his father, first cornetist of the Imperial Orchestra of that city. He studied with Chrysander, a Swiss, and played in public when he was eight years old. At the age of eleven he entered the Moscow Conservatory, where he studied with Safonov. In 1892, he was graduated with the highest honors. The three following summers were spent with Safonov in the Caucasus. In 1895, Mr. Lhévinne was awarded the Rubinstein prize for piano playing. From 1902 to 1906 he taught at the Moscow Conservatory, but made himself known in the leading European cities. He has also taught at the Imperial Music School in Tiflis. For some years later he made Berlin his home. His wife, also a pianist, was a pupil at the Moscow Conservatory.

His first visit to the United States was in the season of 1905–06. He played for the first time at a concert of the Russian Symphony Orchestra, New York, on January 28, 1906 (Rubinstein's Concerto No. 5, an Etude by Chopin, and Scriabin's Etude for the left hand alone.

He played for the first time in Boston in a recital in Steinert Hall on November 10, 1906; he gave another recital on November 28, 1906. On December 19, 1908, he played, at a concert of the Boston Symphony Orchestra, Rubinstein's Concerto No. 5 (heard for the first time at these concerts), Mr. Fiedler, conductor. He has given recitals here since then.

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Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

The first performance of this concerto in public was at Boston, in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tchaikovsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kiev for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875, but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretovna von Meck, the rich widow who admired Tchaikovsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the

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other; but they exchanged letters frequently, and to her Tchaikovsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tchaikovsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticize the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word.



THE EPICURE ABROAD

BELGIUM

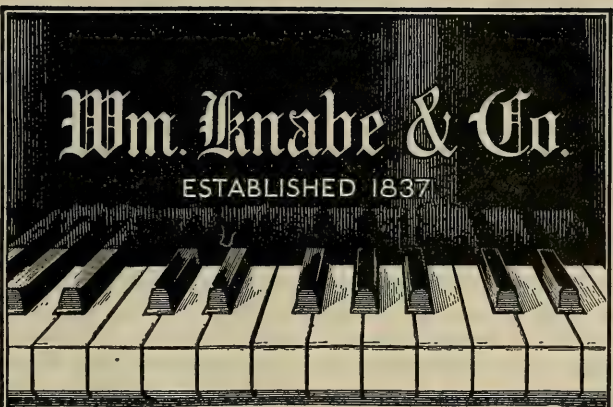
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You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work: there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

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"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior. I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tchaikovsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of Bülow's interest in his works and his efforts to make them known in Germany. Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tchaikovsky yet

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In order that the comittee may know whether you have been favorably impressed by the notices which have appeared in these programmes, it asks as a favor that those of you who are moved to give financial aid because of interest awakened through programme notes will be so good as to mention "Symphony Programmes" in sending contributions to the Treasurer and that those of you who cannot contribute money will take the trouble to write a few encouraging words to the Secretary.

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known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are every where concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tchaikovsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; as a proof of his good-will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tchaikovsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in

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Music Hall, October 25, 1875. Bülow was the pianist; the concert was the fifth of his series. B. J. Lang was the conductor. The programme was as follows:

PART I

Overture, "Jessonda" *Spohr*
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Grand Concerto (Op. 23) in B-flat (*sic*) . . . *Tchaikovski* (*sic*)
(Piano and Orchestra)
HANS VON BÜLOW

PART II

Sonata quasi Fantasia (Moonlight Sonata) . . . *Beethoven*
HANS VON BÜLOW
Overture, "Prometheus" *Beethoven*
ORCHESTRA
Grand Fantasie (Op. 15) in C major *Schubert*
(Arranged for piano and orchestra by LISZT)
HANS VON BÜLOW
Wedding March *Mendelssohn*
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Bülow sent Tchaikovsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be short of money, and it was not without some compunction that he spent it all in answering the message.*

The concerto was played again at the matinée. October 30. The

*See Bülow's lively letters dated Boston, October 24 and 29, 1875 ("Hans von Buelow—Briefe," Vol. V, pp. 295–6). The Finale was repeated. "The conductor fell a victim to the 'Russian' concerto, which is to me a very sympathetic work." Buelow complained that in order to give the conductor the tempi and nuances, he was obliged to forego a necessary walk in the glorious weather.

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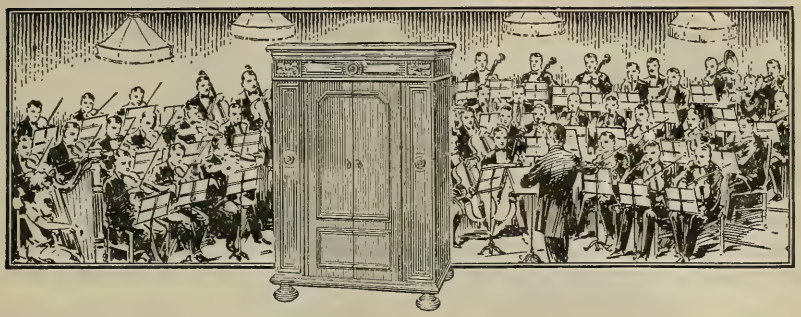
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orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The first performance of the concerto in Russia was by Kross* at a concert of the Russian Musical Society, Petrograd, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg. Tanéïev,† the favorite pupil of Nicholas Rubinstein and Tchaikovsky, was the pianist.

Modest Tchaikovsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakov, dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American news-

*Tchaikovsky's letters of gratitude to Buelow were dated Moscow, December 1, 1875, and February 13, 1876. He spoke of the miserable performance at Leningrad, due to the conductor, "who did everything in his power to accompany in a way that produced atrocious cacophony instead of music. Kross interpreted the piano part in a conscientious but dull manner, destitute of taste and charm" (Buelow, "Briefe," Vol. V, pp. 297, 298).

†Tanéïev's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

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papers sent by Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,* and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to

*Tchaikovsky wrote from Brailow to Mme. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto. Tchaikovsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

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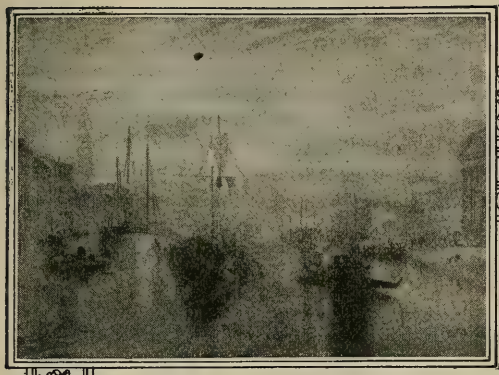
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troll, and hum, and whistle in memory of a bewitching singer." Was she not Mme. Artôt (afterwards the wife of Padilla, the baritone? Tchaikovsky was passionately in love with her.) This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"* by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettledrums, and strings.

* * *

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sievking (1896), Mr. Joseffy (1898), Mr. Slivinsky (1901), Mr. Randolph (1902), Mr. Bauer (1903), Mme. Samaroff (1907), Mr. Gabrilowitsch (1908), Mme. Carreño (1909), Miss Goodson (1912), Miss Deyo (1915), Mr. Borovsky (1924).

*The air is first heard with the words:

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishin' the parents great joy.



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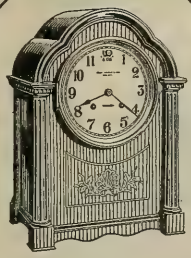
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Trois Poèmes Juifs (Danse, Rite, Cortège Funèbre)

Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; living in San Francisco, California)

These poems, the first work of a "Jewish Cycle," composed in 1913, are dedicated to the memory of the composer's father. They are scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons (double bassoon for the third poem), 4 horns, 2 trumpets (a third trumpet for the funeral march), 3 trombones, bass tuba, kettledrums, harp, celesta, and the usual strings.

They were performed in Boston for the first time at a concert of the Boston Symphony Orchestra on March 23, 1917. Mr. Bloch conducted them.

He then wrote the following notes for the Programme Book of the concert:

"It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I

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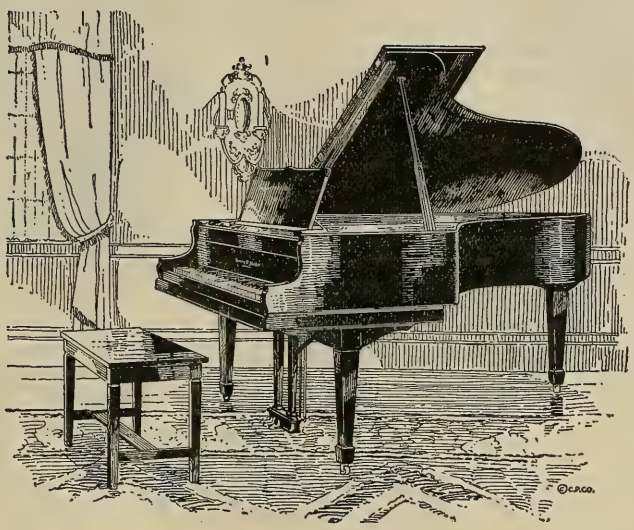
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feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers 'way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a program for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. Danse. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. Rite. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"II. Cortège funèbre. This is more human. My father died—these

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Psalms 137 and 114 were sung by Mme. Povla Frijsh in Boston at a concert of the Boston Symphony Orchestra on November 14, 1919; "Schelomo" was played by Jean Bedetti at a concert on April 13, 1923.

"Israel," a symphony, was produced in New York by the Society of the Friends of Music on May 3, 1917, at a concert devoted to Bloch's Jewish Cycle. He conducted the symphony; Mr. Bodanzky the "Poèmes Juifs," "Schelomo," and the "Trois Psaumes." The singers for the Andante Moderato were Mmes. Kurt, Perini, Tiffany, Robeson, and Carl Braun. The symphony has been performed in Philadelphia and Chicago.

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MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH FROM "THE DAMNATION OF FAUST" . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language in which Voltaire ruled fifty years before; he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off this influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new, and ingenious."* Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my

*See "Goethes Gespräche mit J. P. Eckermann," 1830, January 3.

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meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music arranged by the orchestral leader, Béancourt, was performed with great success at the Nou-

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veautés.* Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Port-Saint-Martin, October 29, 1828.

Berlioz's "Huit Scènes de Faust," composed at Grenoble in 1828, and at Paris in 1829, engraved in 1829, is now extremely rare. It did not include the Rákóczy March. Berlioz sent a copy to Goethe, who consulted Zelter of Berlin as to its worth. Zelter wrote a letter abusive of the music. Goethe never acknowledged the gift, never replied to Berlioz's letter.

The revision of these scenes were made and the other portions of

*The libretto of this "Faust," a lyric drama in three acts, produced at the Théâtre de Nouveautés on October 27, 1827, is a curious one. Faust, rejuvenated by his own magic art, has saved Marguerite, the daughter of Conrad, an old soldier, from drowning. He asks for her hand, but Conrad refuses the offer because Faust cannot maintain her in becoming state. Faust, desperate, invokes the aid of hell. Mephistopheles appears, and offers untold wealth in exchange for a bond binding the two for eternity. Faust accepts. Rich and noble, he again asks Conrad for his daughter. Soon the price paid by the philosopher for his sudden prosperity is known. Marguerite rejects him, and prays for help. Faust feels remorse. He demands of Mephistopheles the annulment of the compact. Pardoned, he weds Marguerite, who is found to be the heiress of the noble family of Irnestal. There was a brilliant *mise-en-scène*. For an account of a dispute over the music see "Histoire des Théâtres de Paris: Les Nouveautés," by L. Henry Lecomte (Paris, 1907, pp. 36–38).



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"The Damnation of Faust" were composed in 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. Berlioz conducted. The singers were Mme. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, February 12, 1880. Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. Leopold Damrosch conducted. The first performance in Boston was on May 14, 1880. Mrs. Humphrey-Allen (Mrs. George F. Babbitt), W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). B. J. Lang conducted. The first performance in operatic form was at Monte Carlo, February 18, 1893. Mlle. d'Alba, Jean de Reszke, Melchissédec, and Illy.

When "The Damnation of Faust" was first performed in Paris, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tchaikovsky was six years old; Brahms was a student of thirteen years.

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The Menuet des Follets (Minuet of WILL-O'-THE-WISPS) is a species of instrumental serenade given by ignes fatui under Marguerite's window at night by the command of Mepistopheles. The movement begins Moderato, D Major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a trio in D minor, with a melody for strings accompanied by "continual light-flickerings in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet is shortened. It leads to a Presto, D Major, 2-2. Piccolo, flute, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The Minuet is scored for 2 piccolos, flute, 2 oboes, 2 clarinets, bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 2 pairs of kettledrums, triangle, cymbols, and strings.

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The first performance of the Rákóczy March in Boston was at one of Theodore Thomas's concerts on April 9, 1870.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A



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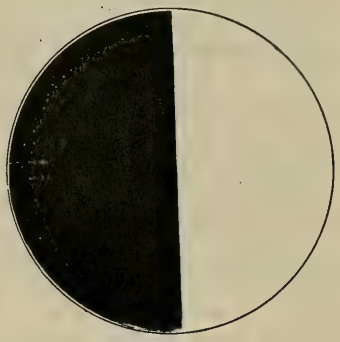
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Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, February 15, 1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take



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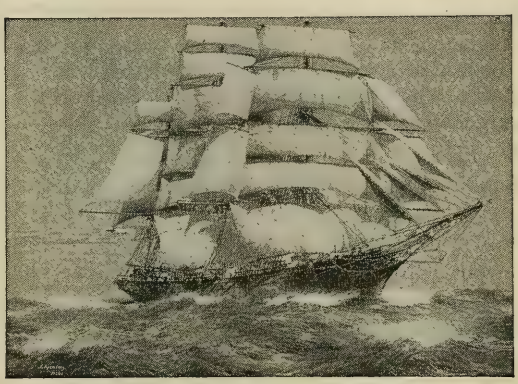
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(This space is paid for by one who knows that our difficult task is well done.)

him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.** Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveler here who was personally conducted by Mephistopheles. Faust says (scene vii.):

*During the World War some German writers insisted that Shakespeare was of German descent. They also found for Dante some German ancestors. "Deutschland über alles."—Ed.



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Passed with delight the stately town of Trier,
Environed round with airy mountain-tops,
With walls of flint, and deep entrenchéd lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines;
Then up to Naples, rich Campania,
Whose buildings fair, and gorgeous to the eye,
The streets straight forth, and paved with finest brick,
Quarter the town in four equivalents.
There saw we learnèd Maro's golden tomb,
The way he cut, an English mile in length,
Through a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threats the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

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Akos László gives this account of the origin of the Rákóczy March: When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

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Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska,* who made of it a greater work, for he broadened it into a march and battle music.

*Was not this "fiddler" a musician named Wencelas Ruzsicska, born on September 8, 1758, at Jameritz in Moravia? Going to Vienna, sent by his father to give lessons, he studied composition, became court organist, and played the viola in the orchestra of the National Theatre. He died at Vienna on June 21, 1823. It is said that he drifted into Hungary in 1797. When Salieri discovered Schubert's easy aptitude for music, he handed him over to Ruzsicska, who did not keep him long, but returned him, saying: "He knows everything already. God Almighty has taught him." Albert Soubies in his little book on Hungarian music (Paris, 1898) says that Ruzsicska's opera "the Flight of Bela" (1826) was the first opera in the Hungarian language.

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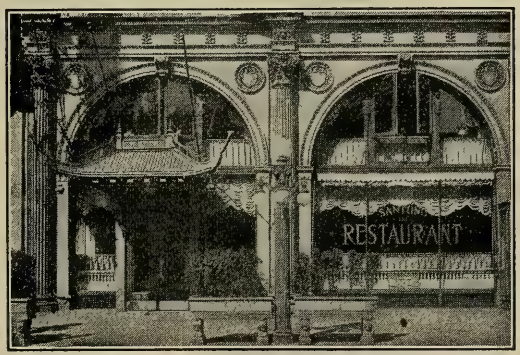
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Czinka Panna was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her;



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for she had asked this. She was at the height of her fame in 1772.*

But according to the Vienna *Allg. Musik-Zeitung* (No. 27. 1846, page 104), a regimental bandmaster named Scholl, "a very modest, amiable, good, fat man," composed the Rákóczy March at the beginning of the nineteenth century. He may have based his march on the old tune.

The march begins with Rákóczy's tune, announced piano in the wood-wind to a pizzicato accompaniment in the strings. After the theme has been carried through, chiefly in its original shape, the first phrase is worked out dramatically in a strong dramatic climax, interrupted now and then by strokes on the bass drum, simulating cannon-shots. There is a brilliant fortissimo coda.

* * *

*For a sketch of her life see Liszt's "Des Bohémiens et de la musique en Hongrie," pp. 292, 293 (Paris, 1859).

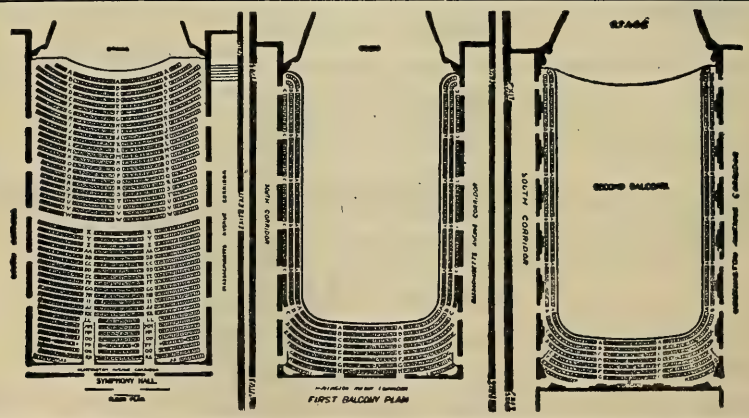
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FRIDAY AFTERNOON, APRIL 23, at 2.30 o'clock

SATURDAY EVENING, APRIL 24, at 8.15 o'clock

Mozart Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Prokofieff . . . "Sept, ils sont Sept!" ("They are Seven"), Akkadian Incantation for Orchestra and Chorus with Tenor Solo

Roger-Ducasse . . . Sarabande, for Chorus and Orchestra

Ibert Chant de Folie, for Chorus and Orchestra

Prokofieff . . . "Sept, ils sont Sept!" Akkadian Incantation for Orchestra and Chorus with Tenor Solo

Borodin Polovtsian Dances from "Prince Igor"

The CECILIA SOCIETY, MALCOLM LANG, Conductor, will assist
Soloist: CHARLES STRATTON

There will be an intermission after the first performance of Prokofieff's "Sept, ils sont Sept!"

A lecture on the above programme will be given on Monday, April 19, at 5 o'clock, in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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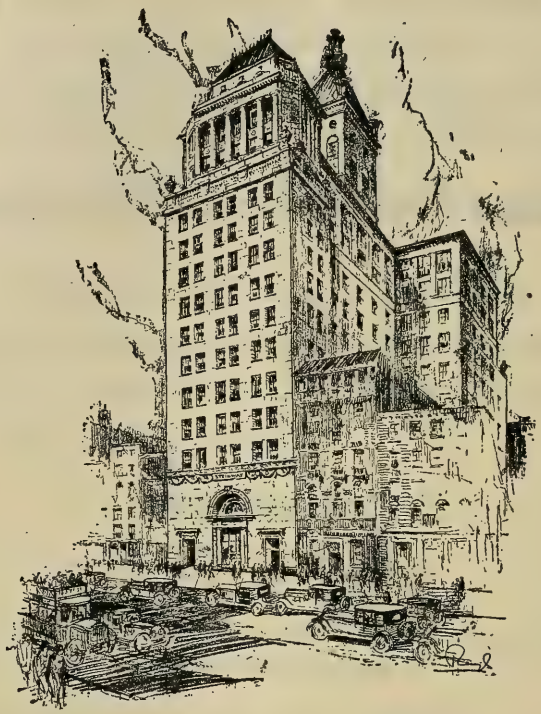
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Avierino, N.
Bernard, A.
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Violoncellos.

Bedetti, J.
Keller, J.
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Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.

Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Lannoye, M.
Pogrebniak, S.
Gebhardt, W.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Caughey, E.

Timpani.

Ritter, A.
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Percussion.

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Twenty-third Programme

FRIDAY AFTERNOON, APRIL 23, at 2.30 o'clock

SATURDAY EVENING, APRIL 24, at 8.15 o'clock

Mozart Symphony in D major, No. 35 (Koechel No. 385)

I. Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Presto.

Prokofieff . . . "Sept, ils sont Sept!" Incantation for Tenor, Chorus and Orchestra, Op. 30
(First time in America)

Ibert Chant de Folie, for Chorus and Orchestra
(First Performance)

Roger Ducasse . . Sarabande, Symphonic Poem for Orchestra and Voices
(First time in Boston)

Prokofieff . . . "Sept, ils sont Sept!" Incantation for Tenor, Chorus and Orchestra, Op. 30

Borodin Polovtsian Dances from "Prince Igor"

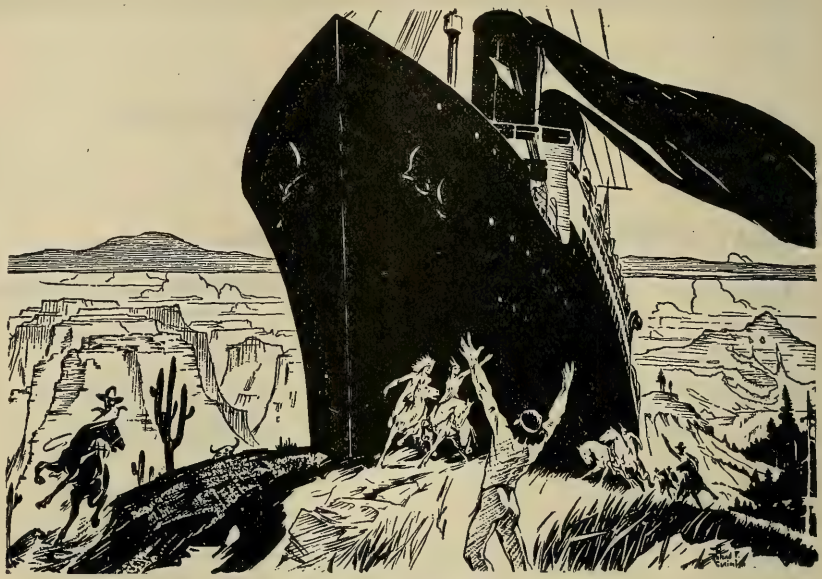
The CECILIA SOCIETY, MALCOLM LANG, Conductor, will assist
Soloist: CHARLES STRATTON

There will be an intermission after the first performance of Prokofieff's "Sept, ils sont Sept!"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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Symphony in D major (Köchel, No. 385)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed by Mozart at Vienna in July and August, 1782. His father, Leopold, asked him to write music for some festival occasion at the house of Sigmund Haffner, the rich merchant and burgomaster at Salzburg, who has been characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart, who had written in July, 1776, the "Haffner" Serenade in D major, and a march in D major, for the wedding of Elisabeth Haffner, who was married to F. X. Späth on July 22.

Mozart wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time, and he was busy arranging parts of it for wind instruments, a task that gave him much trouble; he was composing a Serenade in C minor (K. 388); and he was passionately in love with Constanze Weber, whom he married on August 4. He wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets. Apparently flutes and clarinets

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were not at first employed. On August 7, Mozart wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna on March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised." He cut out the march and one of the minuets, and afterwards added flutes and clarinets. The concert was a brilliant success. The programme was made up of instrumental and vocal music by Mozart, who improvised on the pianoforte, "because there was one there," a fugue, variations on an aria from Paësiello's opera "Die Pseudo-Philosophen" and on "Unser dummer Pöbel Meint" from Gluck's "Pilgrimme von Mekka." The Emperor was present and was greatly pleased. As it was his custom to send money in advance when he went to a concert, he sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. Mozart wrote to his father that if it had not been for the custom of the Emperor to send money before he came to a concert, Mozart might with every reason have expected a larger sum from him, "for his satisfaction was boundless."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and the usual strings.

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I. Allegro con spirito, D major, 2-2. The movement is a continuous treatment of an energetic theme immediately announced. The first section is not repeated and the working-out section is short.

II. Andante, G major, 2-4. The movement is in the simplest song form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera" written for the Munich Carnival of 1775 and performed at Frankfort in 1789 as "Das verstellte Gärtnermädchen."

IV. Finale, Presto, D major, 4-4. A lively movement in rondo form.

The symphony was played in Boston at concerts of the Orchestral Union December 21, 1859, and May 1, 1861. No doubt there were earlier performances. The first performance by the Boston Symphony Orchestra was on January 10, 1885; the last on March 30, 1923, when Bruno Walter conducted as a guest.

1926
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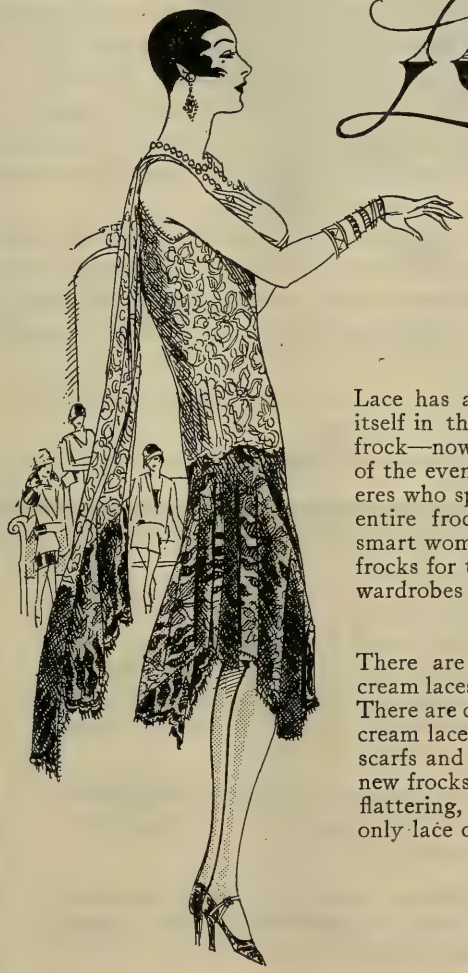
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OPPOSITE BOSTON COMMON

"Sept, ils sont sept!" Incantation for Tenor, Chorus, and Orchestra, Op. 30 Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslav government, on April 24, 1891; now living)

"Seven, they are seven!" was first performed at Mr. Koussevitzky's concert in the Opéra house, Paris, on May 29, 1924, the fourth concert, second series, of Mr. Koussevitzky's fourth season. The programme also included these pieces: Corelli, Concerto Grosso (first time); Schmitt, "Mirages" (first time); Stravinsky, Concerto for piano and wind instruments (by request), Mr. Stravinsky, pianist; Debussy, Three Nocturnes ("Sirènes," with female chorus); Borodin, Dances with chorus from "Prince Igor." "Seven, they are seven!" was repeated between the pieces by Debussy and Borodin. The chorus and orchestra numbered 250. The solo tenor was H. Fabert.

The programme book of the concert in Paris contained the following article. (The full title was given as "Seven, they are seven!: Incantation for tenor, chorus, and orchestra, text by Constantin Balmont, after a cuneiform inscription on the walls of an Akkadian temple; translation into French by Louis Laloy.")

"The subject of the poem that serves as the text of this work has the following origin:

"During the excavations made in Mesopotamia, where the Akkadians,

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1865

an ancient people, whose history precedes that of the Babylonians, formerly lived, many cuneiform inscriptions were found and deciphered. Among these documents was found an inscription on the wall of an Akkadian temple. The inscription represented formulas of incantation against seven horrible demons, who, according to Akkadian belief, were the authors of all human woes (the celebrated Assyriologist Winkler often quotes this inscription in his studies).

"The sombre and mystical force of this incantation has more than once inspired the great Russian poet Constantin Balmont, who has written three poems on the same subject. The last of the three, with some slight modifications, serves in a noteworthy manner this composition of Prokofieff's. The theme of the solo tenor represents a priest conjuring; the chorus, a crowd of fanatical, over-excited believers.

"This cantata was composed in 1917. The manuscript remained in Russia until this moment, and this performance is the first.

"As this composition is extremely complicated and has demanded most important rehearsal, it will be performed twice at this concert.

"Constantin Balmont* is one of the greatest Russian poets of today. His poems have often inspired composers. Many of his verses have been set to music; many musical compositions have been dedicated to him."

*Constantin Stanislavsky in "My Life in Art" quotes him: "Our famous Russian poet, K. D. Balmont, has said somewhere 'One must create eternally, once and forever.' "—Ed



This is the next to the last Symphony Concert of the present series.

In the corridors we have heard comment diversified about the programmes. Some have felt that the modern school has had too much predominance; others stoutly maintain that we must have modern music for modern people.

Diversity of opinion is a good thing. Some one recently said that if it were not for men like Borah, La Follette and Brookhart, our Washington would stagnate.

I for one am very thankful to be privileged to hear music played by such an orchestra and directed by such a master musician — be the music modern or old school.

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BOSTON TEMPLE PLACE ELEVEN

Seven, They are Seven

Télai! Télai! Télai! Télai!
Seven, they are seven!
In the deep abyss
Their number is seven;
In the azure sky,
Seven, they are seven!
When they arise in the west,
They are seven.
When they loom in the east,
They are seven!

Sitting enthroned, in the deep shadow,
'Tis their voice that rises, mutters, and roars
And 'tis their shape that fills immensity from heaven to earth.

Seven, they are seven! Seven, they are seven!
Télai! Télai! Télai! Télai!
They are neither male nor female!
No union, no begetting!
The winds are, as they, wanderers.

They pass on farther and farther,
And always still farther
Capturing space!
They are wicked!
They know not goodness nor kindness,
They are without regret, remorse;
They are deaf to prayers and entreaties,
They cause earth and sky to shrink.
Everywhere by force they enter open doors;
They grind men as men grind grain.



THE EPICURE ABROAD

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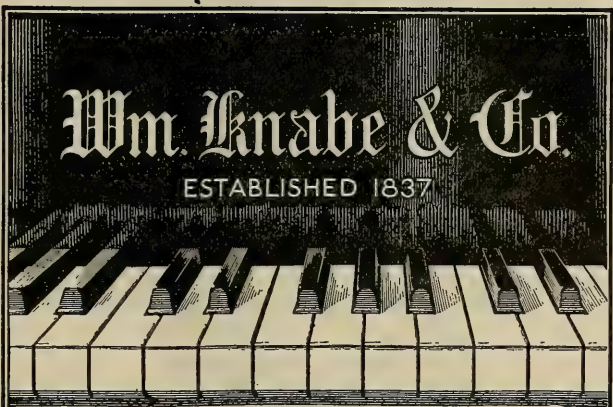
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Seven, they are seven!
Twice their number is seven!
Divine skies, conjure them!
Sacred soil, conjure them!

Winds of the storm, disastrous winds!
Deadly lightnings, deluge of fire!
Behold the ordeal, behold the torment,
See the heralds of terror arriving—
Seven spirits of the infinite heaven,
Seven spirits of the infinite earth!
Seven gods are powerful,
Seven gods malevolent!
Seven spirits of terror,
Seven frightful laughs,
For they are seven!

O Télai! O Alai! O Guiguimm! O Maskimm!
O God! Spirit! O Monster!
Seven, they are seven!
Divine heavens, conjure them!
Sacred soil, conjure them!
Conjure! Conjure! Conjure!

The score calls for these instruments: 2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, bass clarinets, 3 bassoons, double bassoon, 4 trumpets (the third interchangeable with little trumpet in C), 8 horns, 3 trombones, bass trombone, tuba, contra-tuba, 2 kettledrums, 2 bass drums, military drum, tambourine, cymbals, campanelli, xylophone, celesta, 2 harps, strings.

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Chant de Folie ("Song of Madness") . . . Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

This composition, for mixed chorus and orchestra, dedicated to Mr. Koussevitzky, was composed in April–July, 1924, and published late in 1925. It is now performed for the first time.

The score bears this motto from P. Vallery-Radot*: "Towards the blazing horizon it [the crowd] goes stumbling along and howling its Song of Madness." The German text is by Michael Wenderling, the English version used at these concerts is by Michael D. Calvocoressi.

La, la, la!
Deep night closes; the skies are red, and here they come, blood-bespattered; empty are their orbits, darker than night.
They march in rags, blood-bespattered, blindly staring, groping.
Gashed and bruised are their faces.
Their blood-stained arms extended, they march towards the flaming skyline.
They forge ahead through the night; they shout aloud their song of madness.
La, la, la!

The score calls for these instruments: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon (or sarrusophone), 4 horns, 3 trumpets, 3 trombones, tuba, 4 kettle-

*Is this Pasteur Vallery-Radot, the celebrated French physician and alienist, author of several medical works, born at Paris in 1886?

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The Boston City Hospital

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September 1925;

Marjorie, aged seven and a half, nineteen months in the hospital, unable to read or write, with no resources and no means of communicating, personally, with the outer world.

April 1926;

Marjorie reads easy English, writes quite neat little notes to her mother, sews pictures on the sewing-cards and joins in the games with zest.

September 1925;

Small Philip, practically all the four years of his short life passed in the Hospital, consequently without a chance to be taught anything.

April 1926;

Philip, happily tracing copies, making numbers, learning songs and taking part in the games and folk dances.

September 1925;

Stolid Nancy, aged five, hardly articulate in her grunted response to a friendly greeting, churlish and aloof, one and a half years in the Hospital.

April 1926;

Nancy—churlish no longer—smiles and articulates a cheerful good morning when the teacher arrives, expresses eager interest in birds, works willingly at her lessons and shows a strong desire to be helpful in every way.

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Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard, Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata "Le Poète et la Fée." His "Escales" ("Ports of Call") was performed in Boston by the Boston Symphony Orchestra on October 9, 1925; the first performance in this country. Two Movements for 2 flutes, clarinet, and bassoon were performed on April 26, 1925, at a concert of the Boston Flute Players Club, Georges Laurent, musical director.

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Sarabande, Symphonic Poem for Orchestra and Voices

Roger Ducasse*

(Born at Bordeaux, France, on April 18, 1873; living at Paris)

This Sarabande, composed in 1910, was performed for the first time at a Colonne Concert in Paris on January 22, 1911. The chorus parts are wordless.

The score bears an argument in Old French, that may be translated as follows:

"On the day following this, they bore in the morning the dead prince to the Abbey of Aisne. Before he died he had many times amiably and gently requested: 'Play for me that Sarabande,' which was a dance of

*Some compilers of musical lexicons index the name under "R' others under "D." The composer hyphenates his name. In 1902, when he was awarded the "Premier second grand prix de Rome" by the Paris Conservatory, he was known as "Ducasse." (The first "grand prix" that year was awarded to Aimé Kunc.)



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Spain that a lutanist whom he loved played very beautifully. And in the death agony he kept requesting: 'Play that Sarabande.' Then, that there might be a departure from here more sweetly, all the way on the road that leads to the abbey mentioned, viols and hautbois d'amour and flutes went playing this Sarabande, amidst the psalms of priests and clerks and frequent moans of good people who wept and lamented woefully. And at the same time were heard all the bells, bourdons and campanelles, great and small, which 'carilloned' very melodiously."

This account of the funeral procession purports to be taken from an "Old Chronicle."

The score is dedicated: "To the dear memory of Paul Cruppi, this pious remembrance of a similar tenderness"; and it calls for these instruments: 3 flutes (the third interchangeable with piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba,

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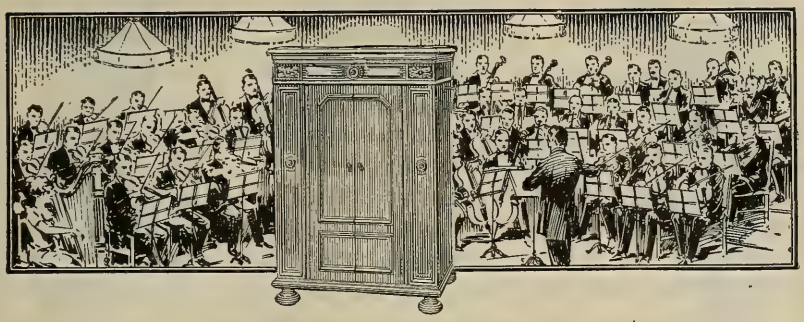
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kettledrums, bass drum, cymbals, triangle, tam-tam, 2 harps, voices of sopranos, altos, and tenors off stage (the voices of singers may be replaced by 3 clarinets off stage), and the usual strings.

Ducasse was a pupil of Gabriel Fauré at the Paris Conservatory. He studied the piano with Bériot, harmony with Pessard, fugue with Gedalge. In September, 1909, he was appointed inspector of singing in the schools of Paris. Small compositions by him were performed in Paris as far back as 1904—"Deux Mélodies." His Barcarolle was published in 1907. His "Variations plaisantes sur un thème grave" for orchestra and harp were produced at a Lamoureux concert, Paris, on January 24, 1909 (M. Grandjany, harpist). On February 28, 1900, his "Suite Française" for orchestra was produced at a Colonne Concert, Paris, February 28, 1909. It was played in Boston at a concert of the Boston Symphony Orchestra, and for the first time in America, on April 16, 1910, Mr. Fiedler conductor. Two choruses for children's

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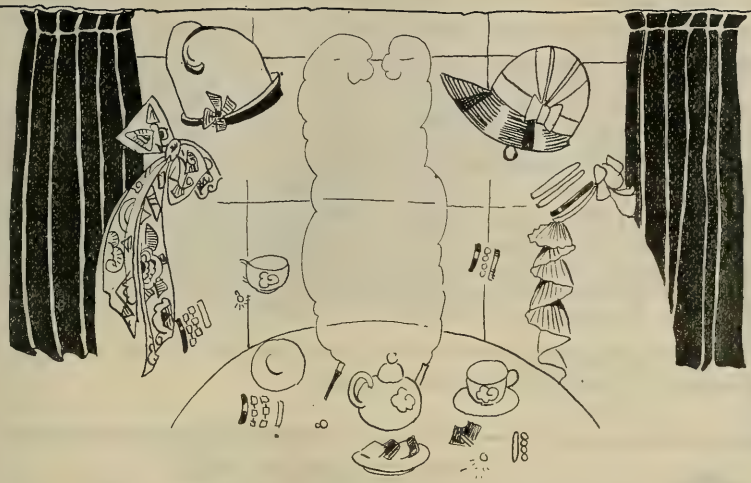
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voices and orchestra, "Aux premières clartés de l'aube" for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "Le Joli Jeu de Furet" for girls' voices, were performed at a Lamoureux concert, Paris, on March 20, 1910.

Among his other works are "Orphée," a mimodrama in three acts; "Marche française," "Joli Jeu de Furet," Prelude to a Ballet, "Nocturne de Printemps," and "Au jardin de Marguerite, Epithalame," for orchestra; a string quartet; a piano quartet; Prelude for a Ballet, Six Preludes, Etudes and Arabesques for piano; "Hommage à Fauré," Romance, "Soir" (three female voices), and "Printemps," "Vocal Pièces d'eau," "Jets d'eau," "Chœur de l'eau" (three female voices and tenor)—choruses for children written for Walter Damrosch, who wished to introduce them into American schools (Pasdeloup Concert, February 14, 1925; also, at the same concert, "Madrigal" (vocal quartet, text from Molière's "Princesse d'Élide").

For a study of Ducasse's musical nature, see a chapter in André Cœuroy's "La Musique Française Moderne" (Paris, 1922).

This Sarabande was performed in New York on November 14, 1918, at a concert of the Philharmonic Society.

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The Saraband, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some, the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

The Saraband was introduced at the French Court in 1588. Richelieu



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An Italian named Francisco composed the air of one of the most celebrated sarabands. The Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance. The malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a saraband, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco

*For an account of Richelieu and the ballet see Henry Pruniére's "Le Ballet de Cour en France avant Benserade et Lully" (Paris, 1914).

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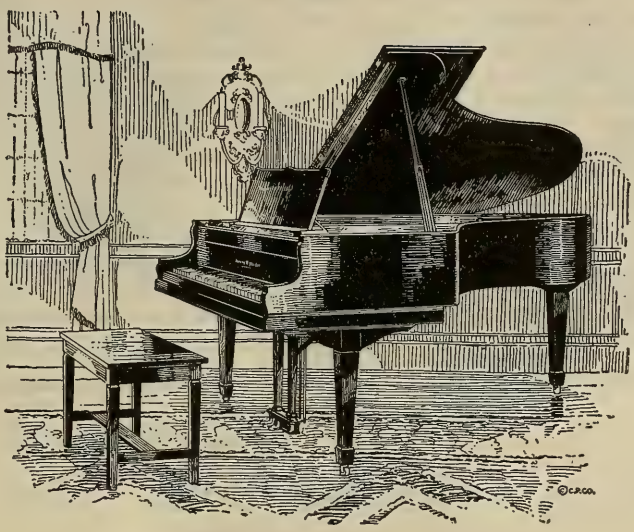
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Ambassador, was in England, my mother danced a saraband before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.' "

The popularity died out after the seventeenth century, but the saraband was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the saraband: "No importar las copias de la Zarabanda"; and with Regnard, "to dance the saraband of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He

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admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first. Mattheson wrote ("Kern melodischer Wissenschaft," Hamburg, 1737) that there were sarabands for singing, playing, and dancing. The three inspired ambitious feelings, but the saraband for dancing was in a more compact and much more high-spirited form. "Playing on the clavier and lute one thus humiliates himself somewhat. Greater freedom is necessary, even the doubles or broken work that we call Variations. M. Lambert,*

*Michel Lambert, born at Vivonne in 1610, died at Paris in 1696. He was famous as a player of lute and theorbo, singer and teacher of singers, and composer of pieces overladen with ornaments. In 1650 he was appointed master of chamber music to Louis XIV. Tallement des Reaux tells amusing stories about Lambert as a man of pleasure and a frequenter of cabarets. In one of them, meeting a beautiful daughter of the landlord, he fell in love with her, for she was witty and had a charming voice. He married her. His wife died of grief in three or four years. This was while Cardinal Richelieu was alive. See Tallement's "Historiettes," Vol. VI, pp. 195–206 (addition of 1857); also Prunières "L'Opéra Italien en France avant Lulli."

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Lully's father-in-law, made cultivated those belittlements, if I dare use this word, and even put them in vocal sarabands. Each one to his own taste; this is not mine. Otherwise the well-known 'Folies d'Espagne' appear in a certain way to belong to this type; but they are no less than madnesses, for truly is there more good in such old melodies which have a compass of only a small 'Quart' ('fourth') than in all the Moorish dances which can be found."

Louis C. Elson, in his "Shakespeare in Music" speaks of the majority of stately dances coming from the Moors in Spain. "While the aristocracy of Europe, with a partial exception of the English, gave their adhesion to the slow dances, the people took up only those that were jovial and rapid. The jig, for example, was to be found among the peasantry from Spain to Ireland, while pavanes and sarabandes were much more restricted in their use."

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There are beautiful examples of the Saraband in suites by Bach and Handel. The latter's superb air "Laschia ch'io pianga" in "Rinaldo" is taken practically from a Saraband in his "Almira."

There are many allusions to the Saraband in English literature from Ben Jonson to Sir Walter Scott, from Richardson's "Pamela" to Dr. Holmes's "Elsie Venner." The author of "Gaudeamus" in *Vanity Fair* of February 9, 1861, was evidently unacquainted with the character of the dance:—

"Then dance me a light saraband, while I in a wild saltarello,
My feelings hilarious depict, with festival glee as I fling again,
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BARBARISM IN MUSIC

(Aldous Huxley in "Along the Road")

There is a certain jovial, bouncing, hoppety little tune with which any one who has spent even a few weeks in Germany, or has been tended in childhood by a German nurse, must be very familiar. Its name is "Ach, du lieber Augustin." It is a merry little affair in three-four time; in rhythm and melody so simple . . . in sentiment so innocent that the heart of the most susceptible maiden would not quicken by a beat a minute at the sound of it. Rum ti-tiddle, Um tum tum, Um tum tum, Um tum tum tum: Rum ti-tiddle, Um tum tum, Um tum tum, tum. . . .

Now for a piece of history. "Ach, du lieber Augustin" was composed in 1770, and it was the first waltz. The first waltz! I must ask the reader to hum the tune to himself, then to think of any modern waltz with which he may be familiar. He will find in the difference between the tunes a subject richly suggestive of interesting meditations. . . .

And what has happened to the waltz has happened to all popular music. It was once innocent, but is now provocative; once pellucid, now richly clotted; once elegant, now deliberately barbarous. Compare the music of "The Beggar's Opera" with the music of a contemporary revue. . . .

Barbarism has entered popular music from two sources—from the



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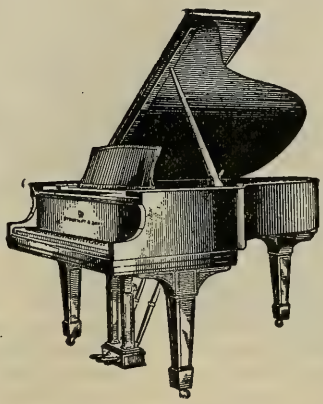
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music of barbarous people, like the Negroes, and from serious music which has drawn upon barbarism for its inspiration. The technique of being barbarous effectively has come, of course, from serious music. In the elaboration of this technique no musicians have done more than the Russians. If Rimsky-Korsakoff had never lived, modern dance music would not be the thing it is. . . .

Even serious musicians seem to find it hard to dispense with barbarism. In spite of the monotony and the appalling lack of sublety which characterize the process, they persist in banging away in the old Russian manner, as though there were nothing more interesting or exciting to be thought of. When, as a boy, I first heard Russian music, I was carried off my feet by its wild melodies, its persistent, its relentlessly throbbing rhythms. But my excitement grew less and less with every hearing. Today no music seems to me more tedious. The only music a civilized man can take unfailing pleasure in is civilized music. If you were compelled to listen every day of your life to a

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single piece of music, would you choose Stravinsky's "Oiseau de Feu" or Beethoven's "Grosse Fugue"? Obviously, you would choose the fugue, if only for its intricacy and because there is more in it to occupy the mind than in the Russian's too simple rhythms. Composers seem to forget that we are, in spite of everything and though appearances may be against us, tolerably civilized. They overwhelm us not merely with Russian and negroid noises, but with Celtic caterwaulings on the black notes, with dismal Spanish wailings, punctuated by the rattle of the castanets and the clashing harmonies of the guitar. When serious composers have gone back to civilized music—and already some of them are turning from barbarism—we shall probably hear a corresponding change for the more refined in popular music. But until serious musicians lead the way, it will be absurd to expect the vulgarizers to change their style.

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Alexander Porphyrievich Borodin

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The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakov and Glazounov, was produced at Leningrad, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikov, Wassilev, Ougrinowitch, and Stravinsky.* The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915: Igor, Amato; Jaroslavna, Mme. Alda; Vladimir Igorevitch,

*Fedor Ignatizvich Stravinsky, the father of Igor, the composer.



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The march and dances from "Prince Igor" were played in Boston for the first time at a Boston Opera House concert, December 1, 1912. André Caplet conducted. The dances were played there again on December 22, 1912. The dances, without chorus, were played in Boston at concerts of the Boston Symphony Orchestra on April 9, 1920, and November 23, 1923.

Performances with chorus (Cecilia Society) at concerts of the Boston Symphony Orchestra in Boston were on March 27, 1925, and May 1, 1925. Mr. Koussevitzky conductor.

The ballet from "Prince Igor" was performed for the first time in Boston by Diaghilev's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior. Mr. Ansermet conducted. There were other performances there that season. The ballet was performed again by the Ballet Russe at the Boston Opera



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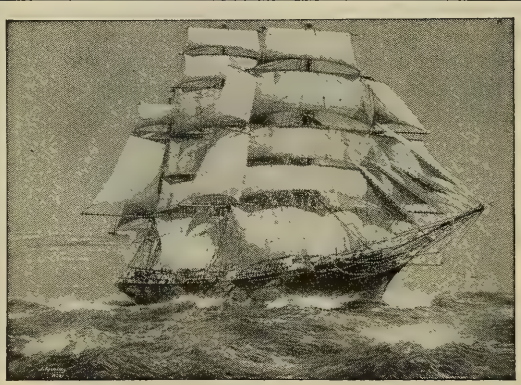
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House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

These dances form the finale of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, where there is no chorus for the performance of the dances, the oboe, supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet, with which the former song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus. "Dance of young girls with undulating movements"—with a return of the song heard at the beginning; slow dance of young girls and rapid dance of little boys; dance of these boys alternating with dance of men accompanied by a chorus; general dance, Allegro con spirito, with chorus.



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DANCE OF YOUNG GIRLS WITH CHORUS

On the wings of gentle zephyrs,
Seek thou, O tender song, my native country,
The land where many a time I used to listen
To songs most sweet and dear to free-born maidens.
Where soft airs around us were so gently wafted,
Where the mountains slumber by the sea, enwrapp'd in clouds;
Or, in turn, green-clad, the mountains,
Glowing in waves of light, are bath'd in sunshine;
Where roses blow and scent the air around them,
Where in the leafy woods the birds are singing,—
In woods so green, where berries sweet are early ripe,
To that land haste thee, my song!

Dance of the men; then



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Hail our chief! Hail, all hail! Hail him!
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Dance of Female Slaves

Women: Sire, thy maidens praise thee as their mighty Lord, hail thee as their mighty Lord.*

Men and Women: Glory, honor to our master! Hail!
Comes the Khan, far flies the foe.

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Bright as sunlight is our mighty Khan!

Dance of Little Boys.

Dance of the Men

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Great, mighty Khan!
Like thy forefathers art thou great,
Mighty, strong, dreaded Khan!

Dance of Little Boys.

*In the opera, Khan Konchak says to Igor, as these women sing: "See'st thou these slave maidens? They are beauties that I have imported over the Caspian. Tell me which of them pleases you best, my lord; straightway I'll give you the maiden you choose for your own!"

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during the latter's absence, but Igor has troubles in his own camp. He is wounded and captured by the Polovtsi; but the head of that people, Khan Konchak, filled with admiration at the intrepidity of his foe, treats him as a guest rather than as a captive. Meanwhile, Igor's citadel, Poutivle, has fallen into the hands of Khan Gsak, who returns to the camp of the Polovtsi with much booty and many prisoners. Igor, who has previously rejected an avenue of escape offered him by one of the Polovtsian soldiers—a convert to Christianity—now hearkens to the entreaties of his son Vladimir that he should make his way to the assistance of his own people. The Polovtsian warriors are plied with koumiss and they soon fall into a drunken sleep. But Vladimir loves

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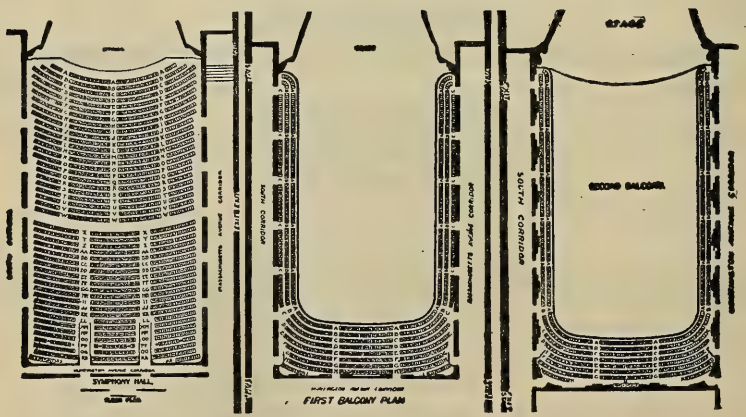


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and is loved by Konchakowna, the daughter of Khan Konchak. She learns of the projected escape of Igor and his son, and she entreats the young man to remain. He refuses, and the girl gives a signal; Vladimir is captured, but his father escapes. The last act shows the return of Prince Igor to his consort Jaroslavna, who is weeping amidst the ruins of her place even as her husband and his escort appear upon the scene."



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(Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Samazeuilh "Nuit," Poem for Orchestra
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Stravinsky . . . Orchestral Suite from the Ballet "Pétrouchka"
(Piano—Jesús Sanromá)

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

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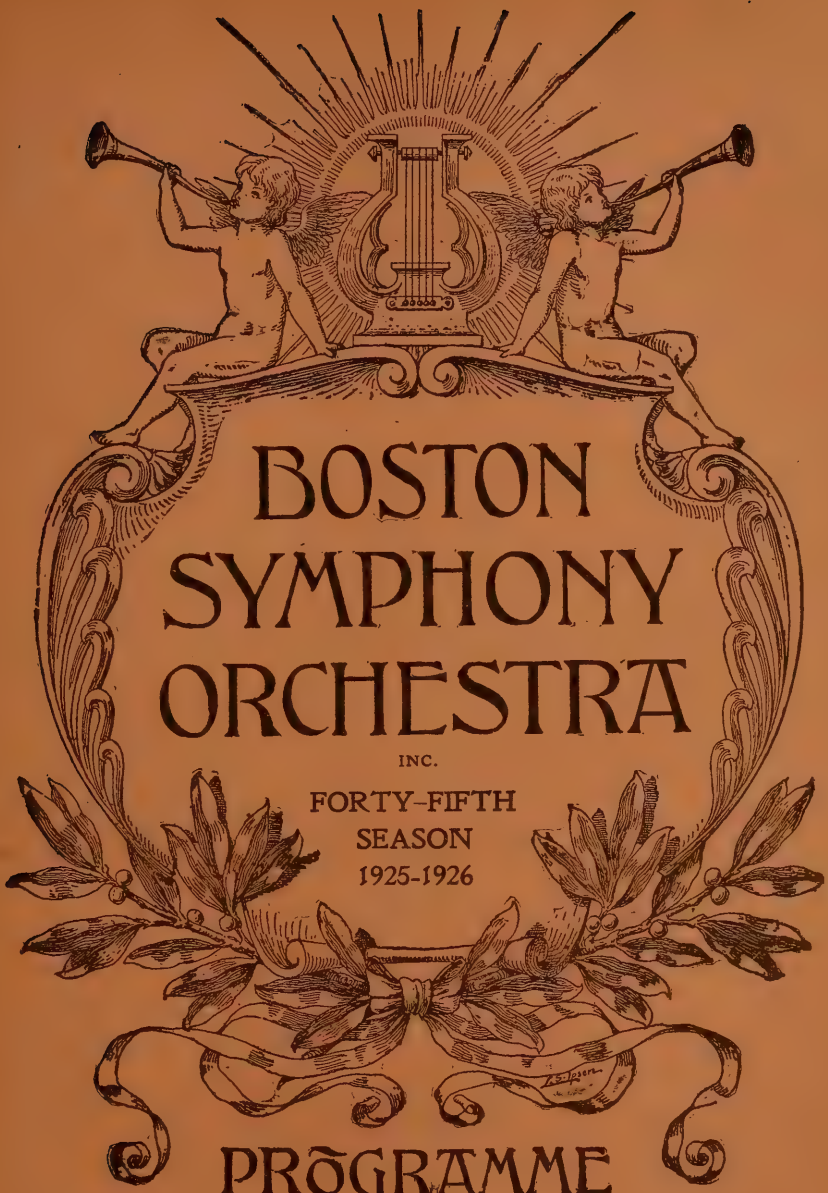
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SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925-1926

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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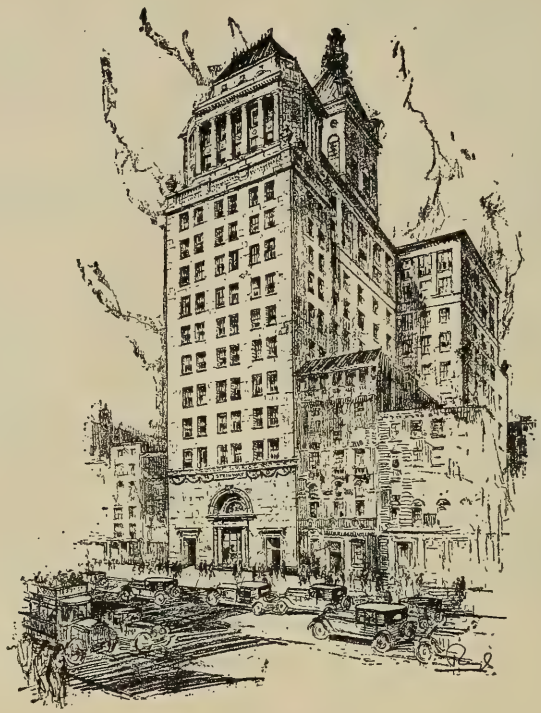
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Lefranc, J.
Artières, L.
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Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
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Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Lannoye, M.
Pogrebniak, S.
Gebhardt, W.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Caughey, E.

Timpani.

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Percussion.

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Sternburg, S.
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Vivaldi . . . Concerto in E minor for String Orchestra
(Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Satie "Gymnopédies"
(Orchestrated by Debussy)

Stravinsky Orchestral Suite from the Ballet "Pétrouchka"
(Piano—Jesús Sanromá)

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders

Brahms Symphony No. 1 in C minor, Op. 68

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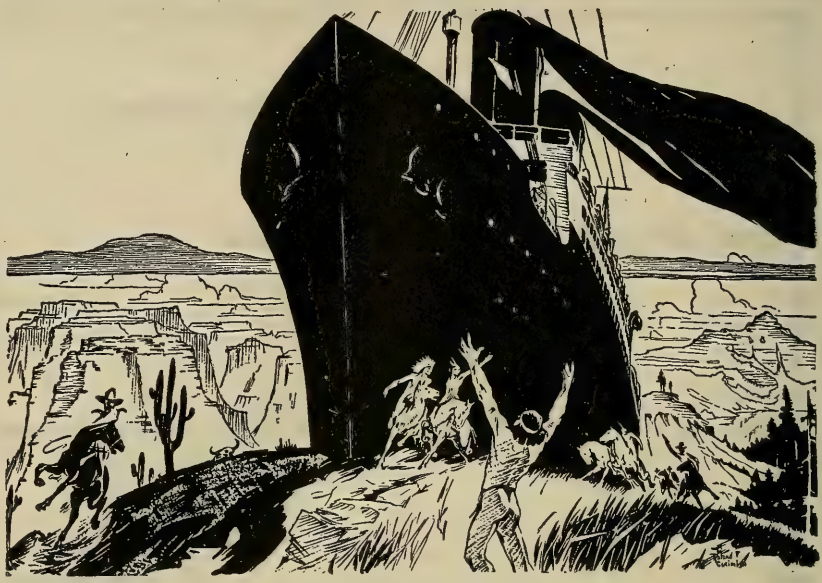
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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski; performed in Boston by the Boston Symphony Orchestra on February 12, 1926.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for the pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the palæstra and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

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Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

The first performance of the ballet in Boston was at the Boston Opera House on February 4, 1911; Mme. Lopokova; Messrs. Massine and Bolm; Mr. Ansermet conductor.

The first performance of the Suite at a concert of the Boston Symphony Orchestra was on November 26, 1920, Mr. Monteux conductor.

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"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time

*Published by Frederick A. Stokes Company, New York, 1917.

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*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.



THE EPICURE ABROAD

THE CUISINE OF SPAIN

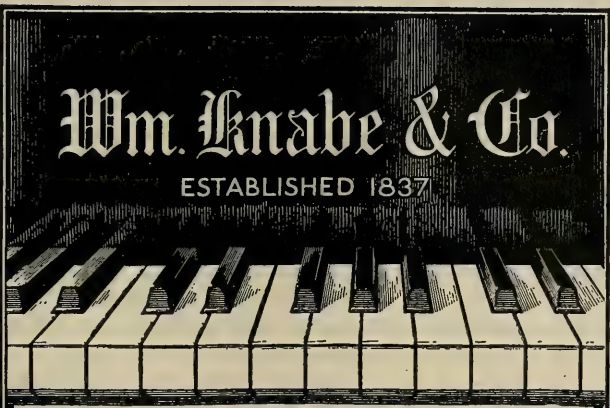
"SOME Spanish dishes to be welcomed when seen on a menu are *Bocarones,* a fry of tiny fish, Trenettes ham, chestnut fed and snow cured, Montanchez ham, acorn fed and sugar cured, *Langostina,* prawns of great size and fine flavour, *Salmonete frito,* a dry fry of red mullet, *Guiso de Perdiz,* a ragout of partridge and bay leaves, *Asadias fritus,* tiny fried soles, and *Sisson Asado,* the lesser bustard roast."

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form at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in

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check. To the consternation of the spectators. Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the

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April 1926;

Marjorie reads easy English, writes quite neat little notes to her mother, sews pictures on the sewing-cards and joins in the games with zest.

September 1925;

Small Philip, practically all the four years of his short life passed in the Hospital, consequently without a chance to be taught anything.

April 1926;

Philip, happily tracing copies, making numbers, learning songs and taking part in the games and folk dances.

September 1925;

Stolid Nancy, aged five, hardly articulate in her grunted response to a friendly greeting, churlish and aloof, one and a half years in the Hospital.

April 1926;

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main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

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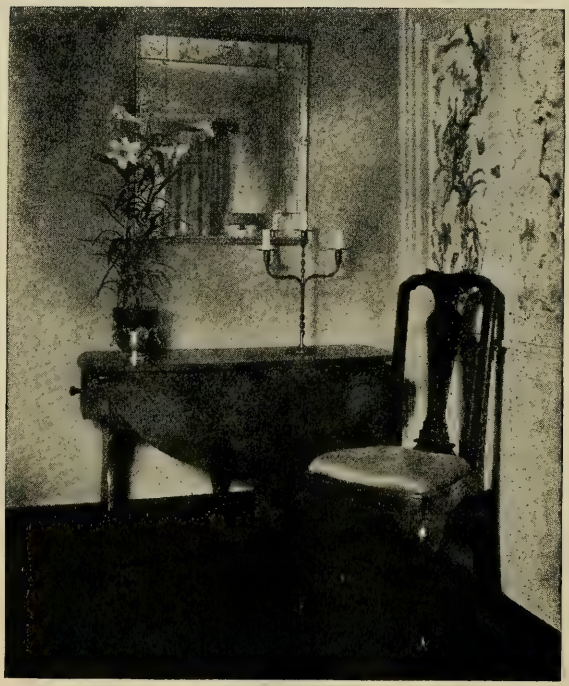
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A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works, and the tragedy in the Schumann family, over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

Dietrich saw the first movement in 1862. It was then without the



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introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed, with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts and the other movements are autographic. The second movement, according to the handwriting, is the youngest.

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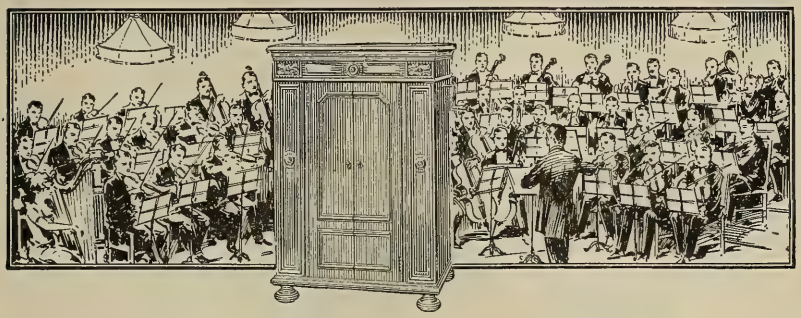
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The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Otto Dessoff conducted. There was a performance a few days later at Mannheim, where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

* * *

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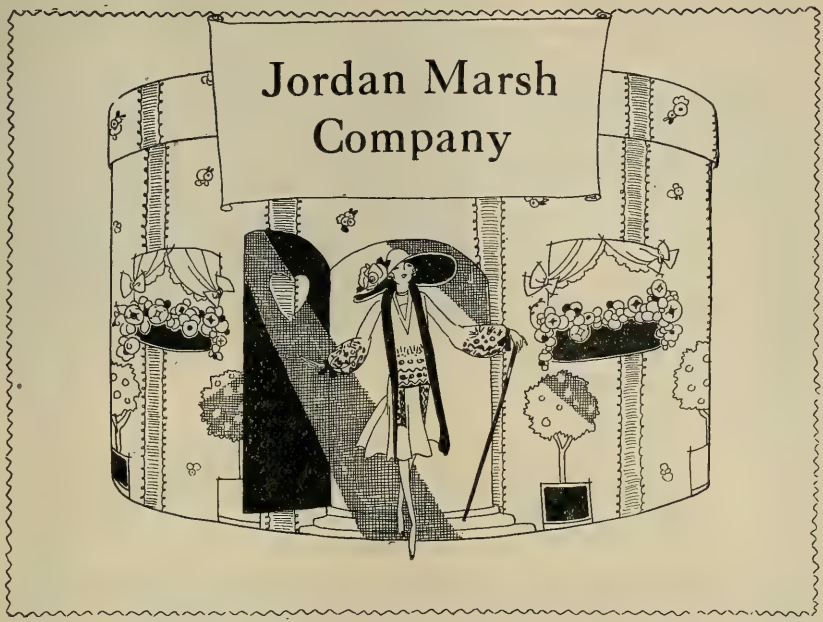
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There was hot discussion of the symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,
> That all, with one consent, praise new-born gawds,
> Though they are made and moulded of things past,
> And give to dust that is a little gilt
> More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter jibe as one of the most common infirmities of poor humanity.

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Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day which we have heard; but not to be mentioned in the

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same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn

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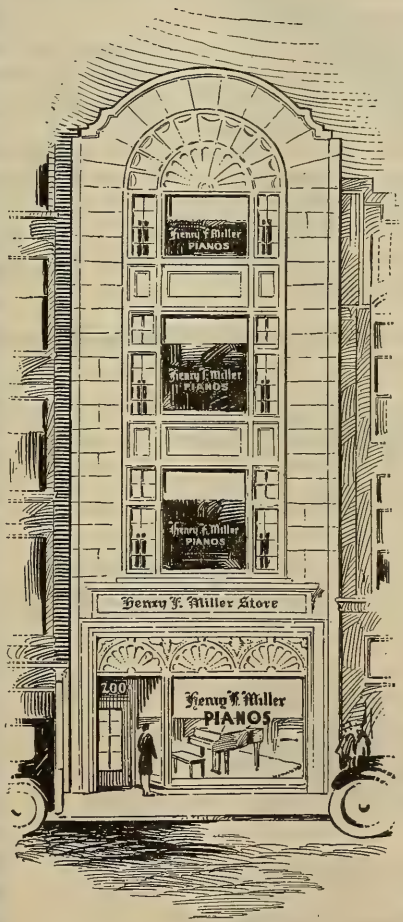
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tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the Rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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For additional notes on this symphony, see the Programme Book of October 9, 10, 1925.

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Works marked with a double asterisk were performed for the first time in Boston.
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Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

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SUMMARY

The following composers were represented for the first time at these concerts: Corelli, Delmas, Galliard, Hindemith, Ibert, Purcell, Satie, Spelman, Tansman.

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Brahms' Symphony No. 1, Prokofieff's "They are Seven," Ravel's Second Suite from "Daphnis and Chloe," Respighi's "Pines of Rome," Satie's "Gymnopédies," Strauss's "Alp" Symphony, Stravinsky's "Song of the Nightingale," and Vivaldi's Concerto were each performed twice during the season. The Funeral March from Beethoven's "Eroica" Symphony was played twice in memoriam.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

COPLAND: Music for the Theatre.
GILBERT: Symphonic Piece.
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BLOCH: Concerto Grosso for string orchestra, Suite for viola and orchestra (first time with orchestra).
DEBUSSY: First Rhapsody for clarinet and orchestra (first time with orchestra).
DELIUS: On Hearing the First Cuckoo in Spring.
GLAZOUNOV: Prelude from "The Middle Ages."
GOOSSENS: Sinfonietta.
LIADOV: "From the Apocalypse."
LISZT: Psalm XIII.
LOEFFLER: "Memories of My Childhood."
MOUSSORGSKY: Persian Dances from "Khovántchina."
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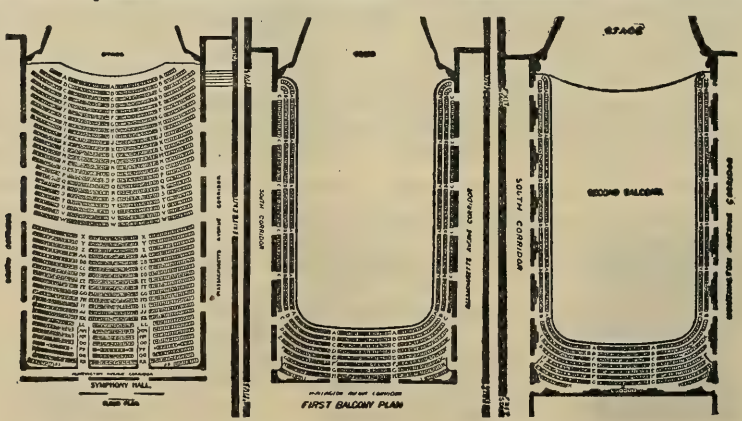
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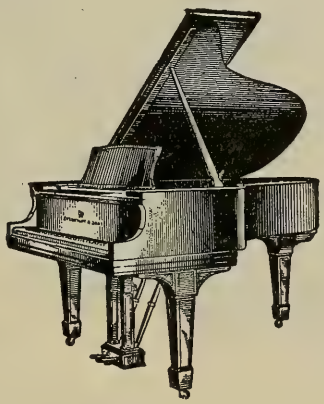
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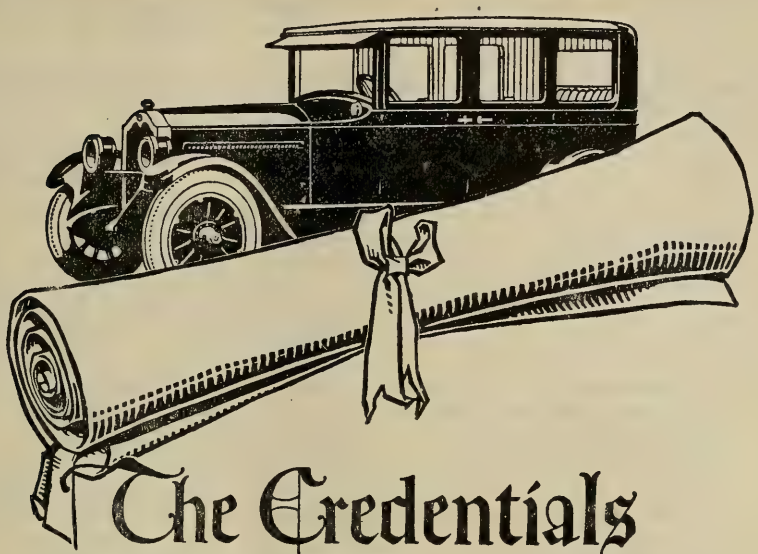
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4. March 22, 1926: Beethoven, Symphony No. 8, F major; Franck, Symphonic Variations for piano and orchestra (Mr. Motte-Lacroix, pianist); Wagner, Prelude and Love-Death from "Tristan and Isolde"; Ravel, Second Suite from "Daphnis and Chloe."
5. April 19, 1926: Bach, Concerto, No. 2, F major, for violin, flute, oboe, and trumpet, Mottl editor (Messrs. Burgin,† Laurent,† Gillett, Mager†); Satie-Debussy, Gymnopédies; Liszt, "The Preludes"; Tchaikovsky, Symphony No. 4, F minor.

Five extra concerts of a historical nature were given in Symphony Hall on Tuesday afternoons:

1. December 1: Bach, Brandenburg Concerto, No. 3, G major, for string orchestra; Handel, Pastoral Symphony from "Messiah"; Haydn, Praeludium, "The Creation"; Mozart, Overture to "The Magic Flute"; Beethoven, Symphony No. 5, C minor.
2. January 5: Weber, Overture to "Euryanthe"; Schubert, "Unfinished" Symphony; Berlioz, Ballet of the Sylphs and Hungarian March from "The Damnation of Faust"; Mendelssohn, Scherzo from the music to "A Midsummer Night's Dream"; Schumann, Excerpts from "Carnaval" (Mr. Sanromá,† pianist); Liszt, "The Preludes."
3. February 9: Wagner, Prelude to "The Mastersingers of Nuremberg"; Saint-Saëns, "Omphale's Spinning Wheel"; Tchaikovsky, "Romeo and Juliet"; Brahms, Symphony No. 1, C minor.
4. March 2: Elgar, Overture, "Cockaigne"; Debussy, Prelude to "The Afternoon of a Faun"; Rimsky-Korsakov, Suite from the Opera "Tsar Saltan"; Strauss, "Don Juan"; Sibelius, "Finlandia."
5. April 6: Ravel, "Mother Goose" Suite; Stravinsky, Suite from "Petrouchka"; Honegger, "Pacific 231"; Respighi, "Pines of Rome."

*
* *

Young People's Concerts

The Boston Symphony Orchestra gave three pairs of concerts for Young People:

1. November 10, 11, 1925. Agide Jacchia conducted. Massenet, Overture to "Phèdre"; Beethoven, Allegretto from Symphony No. 7; Berlioz "Minuet of

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the Will-o'-the-Wisps," from "The Damnation of Faust"; Saint-Saëns, "The Swan" (Mr. Bedetti, violoncellist; Mr. Sanromá, pianist); Tchaikovsky, Marche Slave; Wagner, Overture to "Tannhaeuser."

2. Tuesday, January 26, 1926; Wednesday, January 27, 1926. Michael Press, conductor. Wagner, Introduction to Act III of "Lohengrin"; Beethoven, Second Movement from Symphony No. 5; Bizet, Prelude, Minuet, and Carillon from "L'Arlésienne," Suite No. 1; Rimsky-Korsakov, The Young Prince and Princess from "Scheherazade"; Liadov, The Music Box; Rossini, Overture to "William Tell."
3. Wednesday, March 17, 1926; Thursday, March 18. Michael Press, conductor. Wagner, Overture to "The Flying Dutchman"; Mozart, Minuet and Finale from Symphony, E-flat major (K. 543); Saint-Saëns, Prelude to "The Deluge"; Beethoven, Turkish March from "The Ruins of Athens"; Tchaikovsky, Miniature Overture, Arabian Dance, and Waltz of the Flowers from the "Nutcracker" Suite; Liszt, Hungarian Rhapsody, F major, No. 14.

*
* *

PENSION FUND CONCERTS

1 November 22, 23, 1925. Mr. Koussevitzky, conductor. Beethoven, Overture to "Egmont"; Beethoven, Ninth Symphony, D minor (Harvard Glee Club, Radcliffe Choral Society. Jeannette Vreeland, soprano; Nevada Van Der Veer, contralto; Charles Stratton, tenor; Fred Patton, baritone. G. Wallace Woodworth, acting conductor of the Harvard Glee Club and Radcliffe Choral Society; Mrs. Robert Winternitz, assistant conductor of the latter).
2. March 28, 29, 1926. Mr. Koussevitzky conductor. Brahms's German Requiem—choruses those of the first Pension Fund concert of the season (November 22); Ethyl Hayden, soprano; Boris Saslawsky, baritone.

*
* *

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Sundry Notes

Wilhelm Gericke (born April 18, 1845; died October 27, 1925) was conductor of the Boston Symphony Orchestra 1884–1889 and 1898–1906. The Funeral March from Beethoven's "Eroica" Symphony was played in memory of him at the concert of October 30, 1926.

Franz Kneisel (January 26, 1865–March 26, 1926) was concertmaster of the Boston Symphony Orchestra 1885–1903. On March 27, a portion of the Funeral March from Beethoven's "Eroica" Symphony was played in memory of him at the Saturday evening concert.

Michael Press conducted, as guest, the concerts of January 15, 16, 1926.

Eugene Goossens, as guest, conducted the concerts of January 22, 23, 1926.

The Friday afternoon concert that fell on December 25, 1926, took place on Thursday, December 24.

At the concerts of December 24, 25, 1925, Jesús Sanromá† played the piano obbligato part in Bloch's Concerto Grosso for strings and piano; Albert W. Snow,† the organ part in Saint-Saëns's Symphony, C minor, No. 3.

The Cecilia Society, Malcolm Lang conductor, was the chorus for the performance of Liszt's Psalm XIII and "Faust" Symphony on February 19, 20, 1926, and for the choral works by Ducasse, Prokofieff, and Ibert on April 23, 24, 1926.

The violin, flute, oboe, and trumpet parts in Bach's Concerto No. 2, F major, March 19, 20, 1926, were played respectively by Messrs. Burgin,† Laurent,† Gillet,† Mager.†

Beginning with the concert on January 23, 1926, the Saturday night concerts were broadcast for the rest of the season, through the generosity of Mr. W. S. Quinby.

Errata and Addenda

Programme Book of October 9, 10, 1925. Title-page. For "Ports-on-Call," read "Ports-of-Call."

Programme Book of November 20, 21, 1925. Page 468 (Coplands "Music for

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Fantasia from "Resurrection" Alfano

Rhapsody in E-flat *Brahms
Negro Dance *Scott
Cordoba *A'beniz
Marche Slave Tchaikovsky

Bacchanale from "Tannhäuser" Wagner
Pan, Op. 50, No. 2 *Godard
Fandango from "Capriccio Espagnol" Rimsky-Korsakov

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the Theatre"), third line from the top. After "Born in Brooklyn, New York," add "in 1900."

Programme Book of December 4, 5, 1925. Page 569, announcement of the concerts of the next week. For "Dalliard," read "Galliard"; for "Defranc" read "Lefranc."

Programme Book of December 18, 1925. Page 722, eighth line from the top For "Kelly," read "Kelley."

Programme Book of December 24, 26, 1925. Page 772, eleventh line from the top. For "Gilpin" read "Galpin."

Programme Book of February 12, 13, 1926. Page 1188, fourteenth line from the bottom. For "fandarole," read "farandole."

Programme Book of March 5, 6, 1926. Title-page. Under "Hindemith, Concerto for Orchestra, Op. 38," change "First performance" to "First performance in America."

Programme Book of March 19, 20, 1926. Page 1523 *et seq.* For "Bradenburg," read Brandenburg."

Programme Book of April 2, 3, 1926. Page 1710. Add under Stravinsky, after "born at Oranienbaum, near Leningrad, Russia," the date June 5, 1882.

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The following is a partial list of the appearances already made this season:

Impromptu Club, Brookline
Marlboro Woman's Club, Joint Recital
St. Paul's School, Concord, N. H., Orchestral Concert
Wheaton College, Norton, Mass., Recital Program
Milton Club, Milton, Mass., Joint Recital
St. Botolph Club, Boston, Joint Recital
Bradford Academy, Bradford, Mass., Recital Program
Dartmouth College, Hanover, N. H., Joint Recital
Manchester, N. H., Joint Recital
Manchester, N. H., Soloist in Oratorio
Exeter, N. H., Joint Recital
Neighborhood Club, Waban, Mass., Joint Recital
Fay School, Southboro, Mass., Joint Recital —Twice
State Normal School, Lowell, Mass., Concert
Steinert Hall, Boston, Joint Recital—Twice
Glee Club Concert, Lowell, Mass., Soloist
Concord, N. H., Morning Musicale Program
Country Club, Brookline, Concert
Portland, Maine, Concert.

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Scarlatti	Le Violette
Rosa	Star Vicino
Tedesco	Piccino piccio
Rachmaninoff	To the Children
Gretchaninoff	The Snowdrop
Strawinsky	La Rosée Sainte
GERMAN	
Brahms	An eine Aeolsharfe
Schubert	Der Neugierige
Schumann	Mondnacht
Hugo Wolf	Verschwiegene Liebe
Strauss	Ständchen
Erich Wolff	Ein solcher ist mein Freund
Marx	Und gestern hat er mir Rosen gebracht
FRENCH	
Joncière	Chanson Sarrazine from "Chevalier Jean"
Duparc	Phydilé
Szulc	Clair de Lune
Luckstone	Que je t'oublie?
Fourdrain	Le Papillon
ENGLISH	
Bax	Lullaby
Besly	Three Little Fairy Songs
Bliss	The Buckle
Chadwick	He Loves Me
Engel	The Seashell
Griffes	In a Myrtle Shade
Hageman	Do not go My Love
Sinding	Sylvelin
Deems Taylor	May Day Carol
Weaver	Moonmarketing

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ALFRED ZIGHERA, 'Cello — RAYMOND ALLARD, Bassoon
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Tuesday, November 10, and Wednesday, November 11

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PROGRAMME FOR BOTH CONCERTS

Massenet	Overture to "Phèdre"
Beethoven	"Allegretto" from the Symphony in A major, No. 7
Berlioz	"Minuet of the Will-o'-the-Wisps" from "The Damnation of Faust"
Saint-Saëns	"The Swan"

Violoncello solo — JEAN BEDETTI

Tchaikovsky	Marche Slave
Wagner	Overture to "Tannhäuser"

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The price of tickets for these concerts is 35 cents each.

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Programme notes by THOMAS WHITNEY SURETTE

MASSENET (1842–1912) OVERTURE TO "PHÈDRE"

This overture was composed as an introduction to the famous play of Racine. "Phèdre," as a story, goes back to the ancient Greeks; it is, indeed, one of their great myths, or legendary tales. The opening measures are expressive of the great tragedy. Then follows a melody played on the clarinet which is supposed to express the Queen's grief. A rapid theme now follows, and is succeeded by a slower theme which the violins play in unison and which is full of tragic passion. You will hear next the clarinet theme again, after which the music rushes on to its close.

Suggestions for Teachers.

The story of "Phèdre" (Phedra) will be found in English in Gilbert Murray's "Hyppolitus." This overture is published for piano solo.

LUDWIG VAN BEETHOVEN (1770–1823)

ALLEGRETTO FROM SYMPHONY IN A MAJOR, NO. 7

This is the second of the four movements of the symphony. The work was composed after Beethoven had become quite deaf. Of course he heard it all in his "mind's ear." You will understand something of what that means if you will stop reading for a moment and use your "mind's eye" by remembering the appearance of something very familiar to you, such as the house you live in. You can use your own "mind's ear," too, by *thinking* the tune of "My Country, 'tis of thee," without actually singing it at all.

This wonderful music came to Beethoven through his "mind's ear," and, after a long, long time during which the music grew almost by itself, he would set it down on music paper. This growth is as mysterious as the growth of a flower or a tree.

This seventh symphony is one of the longest and greatest of Beethoven's nine. The first, third, and last movements are fast, vigorous, and full of whirling motion.

This Allegretto, on the contrary, sounds like a solemn and slow procession. After the opening chord you will hear a rhythmic figure like this — - - which continues to sound, save for a very few measures, all through the composition, and gives its effect as of a procession. Hear how deep-toned the first part is; listen for the tune, for part of the time it is hidden away in the middle of the chord. Then there enters a beautiful, flowing and sustained melody in the second violins, while the music becomes more and more full, and seems to move faster. This part of the movement is in a minor key.

Then, as though the sun had suddenly appeared, it changes to major, and all is serene and lovely. But even through this major section the treading figure from the first section continues. Then the first (minor) section begins again, and you soon hear its theme turned into a sort of

fugue, where one part follows another as they do in a Round. Listen carefully as the different groups of instruments enter and see if you can follow each. You will hear the orchestra burst out now and then with — - - .

The major section now sounds again, and then the first section reappears. Just at the end something unusual happens which will interest you especially if you have felt the steady tread of the music *one* two, *one* two, all through the piece.

Suggestions for Teachers.

This symphony is published for piano two hands, and piano four hands. This movement is so direct and its melodies so clear that it would be desirable, if time permits, to play it completely through for your pupils. It would be well to call their attention to the changes that take place in the treatment of the chief theme; how it is gradually given more stress. The Fugue part might be discussed a little. But the most profitable thing for the children is to hear the music. It is well not to explain too much. The story of Beethoven's life should be briefly told. Photographs are helpful.

HECTOR BERLIOZ (1803–1869)

Minuet of the Will-o'-the-Wisps

This composition is taken from an opera called "The Damnation of Faust," the music of which is frequently played in concerts.

The legend upon which the opera is based has been the subject of many books and of compositions in operatic and symphonic form. Berlioz was a great French composer whose genius shows itself in his power of making the orchestra itself sound at its best. You will perhaps remember the Rákóczy March from this same opera played to you last year.

This dance of the Will-o'-the-Wisps takes place after Faust has been sung to sleep by the Gnomes. As he lies there dreaming of Marguerite, they dance around him. The music begins with a theme of clearly defined rhythm which you will easily remember. Listen for this little rhythmic figure and see how the composer lets it change and develop. It finally dips down, and a very rapid theme enters just at the close.

Suggestions for Teachers.

This piece is to be found in the piano score of the whole work.

CAMILLE SAINT-SAËNS (1835–1921) "The Swan"

(Violoncello solo—Jean Bedetti)

The French composer Saint-Saëns once wrote a set of pieces for orchestral instruments called "The Animals' Carnival," which were played to amuse the guests at the birthday party of a friend. After one performance, he refused to permit them to be played again as a whole, thinking them not good enough. The only one which he gave to the world was "The Swan," although since his death they have all been played and found delightful. There is a legend that the swan, after living his life

unable to sing, finds a voice just as he is about to die and sings a song of greatest beauty. Perhaps Saint-Saëns has given us here his idea of this song. Certainly he has made music that, like the swan, is graceful and beautiful. The tone of the 'cello is at its best, broad and rich against a soft-moving background.

Suggestions for Teachers.

This piece is published for piano solo, violin solo, etc. Phonograph records are available.

PETER TCHAIKOVSKY (1840–1893) MARCHE SLAVE

Slav is the name of a race to which the Russians belong. The music of the Slavs is extremely varied and more unrestrained than French or German music, for the Russians express their feelings with considerable freedom. If you can remember any march of Sousa, you will be able to see the difference. This march is full of exciting music and you will hear, especially, how the brass and percussion instruments (drums, etc.) contribute to the excitement.

These themes are based on Russian and Servian folk-songs. Fragments of the (old) Russian national hymn are heard. You will perhaps recognize these, as the tune is in many school music books.

Suggestions for Teachers.

In dealing with music like this, which is beyond the capacity of the piano, it is well to play over the themes only rather than to attempt a performance of the work. Other characteristic themes of Tchaikovsky might be played to give a clearer idea of his style. A brief sketch of his life is desirable, and a photograph of him might be shown.

This piece can be secured for phonograph.

RICHARD WAGNER (1813–1883) . OVERTURE TO "TANNHÄUSER"

The overture is all in one movement, without a pause. Whereas the themes (melodies) of the Beethoven symphony are unattached to any persons or things, the themes here are supposed to characterize (be like) certain persons, and to be suitable to certain emotions. The first one you hear is taken from the music the Pilgrims sing in the opera as they return from Rome. This is played first by clarinets, horns, and bassoons, after which the whole orchestra gives it out with passages of great brilliancy in the violins. After this dies down you will hear some of the music of Venus. Listen for a solo clarinet here. Then follows a grand march of the Knights. These are the three chief themes of the overture, and I think you will realize how skillful Wagner was in what I have called characterization: *i.e.*, making themes fit persons or feelings. Such themes become, of course, much more vivid when you are seeing the opera and hearing the words. Hearing and seeing all at once is a very interesting experience, even if it is impossible to do both well at the same time.

Suggestions for Teachers.

Pictures of Wagner, of Bayreuth, and, if possible, of scenes from "Tannhäuser" will help the children. All the themes of the overture should be played. Explain the *leit-motif.*

Phonographic record is available.

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PROGRAMME FOR BOTH CONCERTS

Wagner	Introduction to Act III, "Lohengrin"
Beethoven Andante con moto	Second Movement, Symphony No. 5
Bizet Prelude — Minuet — Carillon	Suite "L'Arlesienne," No. 1
Rimsky-Korsakov	From "Scheherazade," The Young Prince and Princess
Liadov	The Music Box
Rossini	Overture to "William Tell"

The price of tickets for these concerts is 35 cents each.
No adult will be admitted unless accompanying one or more children.

WAGNER Introduction to Act III, "Lohengrin"

This composition begins with a fast, brilliant, and even glittering melody, which is followed by another much more sustained given out by the violoncellos, bassoons, and horns. This is repeated, with the addition of the trombones. All this first part reflects the splendors of the great scene which preceded it, wherein the King and Queen with Lohengrin and Elsa and the Knights and Ladies enter the cathedral for the wedding. Now the music dies down and becomes more gentle, though still in the same rapid time of the first part. It is as though it were now more for Lohengrin and Elsa than for the pageant itself.

Then the brilliant first melody is heard again briefly, after which the music dies down in readiness for the raising of the curtain on the first scene, where the King and Queen, and Lohengrin and Elsa, enter the bridal room.

To Teachers: It would be well to tell the whole story of the opera to the children, and to play the leading themes. The story is related to that of "Parsifal." The idea underlying it is found in many countries in varied forms.

BEETHOVEN

Second Movement, Symphony No. 5, Andante con moto

If you listen very intently to the first few measures of this composition and hear what the violas and violoncellos have to say, you will be able to follow through the whole piece intelligently, for what they say is said over and over again by one group of instruments after another.

Some of the music will, perhaps, puzzle you a little. Remember that music can be full of humor and even of fun. Listen especially for a place where nearly the whole orchestra plays a great loud upward scale and then pauses on one note; it sounds as though it were angry. Then the strings softly sound some chords, and the clarinets followed by the bassoons play softly a phrase from the very beginning of the whole piece, but smoothed out and gentle as though trying to pacify the anger. After this the flutes, oboes, and clarinets run up and down in a sort of gentle argument with each other.

A little later there come some very soft notes from the violins and violas, which sound almost like a five-finger exercise, and you wonder what they are driving at; but above them, and below them,

there comes the very first tune of all, now in minor, sounding half sad and half humorous and played by the flutes, clarinets, and bassoons in octaves.

Beethoven liked to make violent contrasts in his music, and one of these you will hear at the very end.

To Teachers: It is not possible to describe here the two variations; they occur at measures 50 and 99. It would be well to play to the children the first theme, and then the beginning of each variation.

BIZET

Suite No. 1 from the Incidental Music to "L'Arlesienne"

(Prelude, Minuet, Carillon)

Bizet was a French composer who was born in 1838, and died in 1875. He is best known by his opera "Carmen," which has been performed in every great opera house in the world, and is as popular now as ever.

You probably know the first tune in the Prelude, for it is sung and played everywhere.

The Minuet is marked "Allegro giocoso," which means fast and jolly. In the middle part of the composition you will hear a drone bass, the same note sounding all the time underneath the melody, like a hurdy-gurdy.

A Carillon is a chime of bells. In the first part of this little piece you will hear sounding almost continually three tones, G-sharp, E, and F-sharp; this makes the effect of the bells. As in most pieces of this kind, there is a middle part for contrast, after which the Carillon comes back again.

RIMSKY-KORSAKOV

"The Young Prince and Princess," from "Scheherazade"

The story of Scheherazade is that of the wife of a Sultan who kept him entertained by telling him all sorts of fantastic stories about marvellous adventures on land and sea. This delightful piece has, quite rightly, two charming melodies; furthermore they are quite like each other, which is what you would expect, isn't it? The second melody is played by the clarinet, and you will hear with it some interesting sounds from the drums, triangle, tambourine, and cymbals; for this, you must remember, is a fairy story.

To Teachers: This piece is available for piano four hands, and in the form of phonograph records.

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The chief interest in this piece is to hear how skillfully a great orchestra can imitate a tiny music box. Pay particular attention to the higher toned instruments.

ROSSINI OVERTURE TO "WILLIAM TELL"

You all know, I am sure, the story of William Tell, the brave Swiss mountaineer. Rossini, a famous Italian composer, wrote an opera based on it, and this is the overture to that opera.

This music is descriptive. That means that it tries to picture, as far as music can, some of the scenes as well as some of the emotions. Listen to the opening where the first violoncello has a solo accompanied by four other violoncellos; that is music of the feelings. But when the storm music begins, you can almost see the single drops of rain falling, as the detached single notes sound; and when the storm rushes by, you realize that the orchestra can almost, if not quite, describe or picture such things as storms. Then the skies seem to clear, and you hear a pastoral song sung by the English horn and the flute.

Rossini is famous for the brightness and liveliness of his tunes, and at the end of this overture you will hear one of the best of them. It begins with a call by the trumpets and horns, after which the strings, playing very lightly, start the tune off, and, once started, it never stops galloping along to the end.

To Teachers: This overture is available for four hands, and in the form of a phonograph record. Tell the children the whole story of William Tell.

SYMPHONY HALL, BOSTON

YOUNG PEOPLE'S CONCERTS

BY THE

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THE AFTERNOONS OF

Wednesday, March 17, and Thursday, March 18, 1926

at 4 o'clock

W. H. BRENNAN, Manager G. E. JUDD, Asst. Manager

PROGRAMME FOR BOTH CONCERTS

Wagner Overture to "The Flying Dutchman"

Mozart Two Movements from the Symphony in E-flat major (Koechel No. 543)

Minuet; Trio.
Finale: Allegro.

Saint-Saëns Prelude to "The Deluge"

Violin solo: RICHARD BURGIN

Beethoven . . Turkish March from "The Ruins of Athens," Op. 113

Tchaikovsky Ballet Suite, "Nutcracker"

a. Miniature Overture.
b. Arabian Dance.
c. Waltz of the Flowers.

Liszt Hungarian Rhapsody in F major, No. 14

The price of tickets for these concerts is 35 cents each.
No adult will be admitted unless accompanying one or more children.

Each school taking tickets may have ten copies of a rotogravure sheet with pictures and descriptions of the Boston Symphony Orchestra, its component parts, and the Conductor.

WAGNER Overture to "The Flying Dutchman"

"The Flying Dutchman" is the title to one of Richard Wagner's early operas. In common with nearly all his other operas, or music dramas, the story of this one is founded on a myth, or legend. Heine, the great German poet, had written a version of this legend, and Wagner, when making a passage to London by sea in a sailing vessel, heard from the sailors stories similar to this one.

The legend is this: A Dutch sea captain trying to round the Cape of Good Hope in a tremendous gale vowed that he would succeed even if he had to sail the seas forever. Satan is supposed to have heard the captain's vow and condemned him to sail until Judgment Day unless he can save himself through a woman's love. Once in every seven years Satan allowed the captain to land in search of such a woman. He finds her in Senta, daughter of a sea captain, but just as the wedding is to take place, the Flying Dutchman, afraid of sharing with Senta such a fate as his, sails away. Senta then throws herself off the cliff. Then, at the very end, the Dutchman's ship sinks and you see as in a dream the forms of the Dutchman and Senta clasped in each other's arms and floating in the air above the wreck.

You will easily distinguish the Dutchman's call, which is sounded almost at the very beginning of the overture by the horns and bassoons against a wild accompaniment in strings and wood-winds. Senta's melody you will also recognize, because it is full of tender and quiet sentiment. Wagner was very skillful in composing music suitable to persons and feelings.

If you listen carefully, you will be able to follow these two melodies and see what wonderful changes take place in them. Even Senta's lovely theme becomes quite heroic, as if to tell you of her heroism and daring.

To Teachers: Lavignac, "Music Dramas of Richard Wagner," is a good book from which to study this opera. "Stories of the Wagner Operas," by Guerber, is brief and clear. Phonograph records are available. Play the tunes, if possible, from the vocal score.

MOZART . Two Movements from the Symphony in E-flat major (Minuet, Trio; Finale, Allegro)

This Minuet is one of Mozart's best. It has a certain amount of pomp in it, particularly at the opening. When the first tune is over, a second and much quieter one enters. Notice how the instruments in the orchestra echo each other in little, brief phrases here and there. After the quiet theme is over, the first and louder one returns and is played through as before. This arrangement of two different themes is common in music, and the reason is that it enables you to remember the first and most important theme more clearly. Perhaps you have noticed this in some of the songs you sing, as, for example "Old Folks at Home."

Finale: If you listen carefully to the very beginning of this Finale, you will hear a theme out of which grow a great number of new and beautiful passages. You will hear it in different keys, in different instruments, all the way from the highest to the lowest; it will be very loud and very soft, and will be constantly surprising you. The music is not so boisterous as Beethoven's sometimes is, for he sometimes makes it sound as though a giant were holding his sides and roaring with laughter. This music of Mozart is witty: some of the flashes in it are almost gone before you have heard them.

There is one startling place where a loud octave sounds for the whole orchestra; then there is a very brief pause; then the first part, or Theme 1, is played twice, quite loud, in unison; then there is a complete pause for more than a whole measure, after which the theme begins again in another key. You would hardly expect silence to be important in music, would you?

To Teachers: This symphony is published for piano solo. Play the music through for the children, if possible, and play the themes of the Finale. The story of Mozart's life is well told in "Studies of Great Composers," by Parry. You can get inexpensive photographs of Mozart and his sister in the court costume of that day.

SAINT-SAËNS Prelude to "The Deluge"

"The Deluge is an Oratorio based on the story of the Flood. In this Prelude the composer attempts to portray, at the beginning, restless waters, and it is said that the violin solo represents the flight of the dove. At any rate you will see how the melody rises and falls and, at the end, goes higher and higher until it seems to disappear entirely.

To Teachers: There is a phonograph record available.

BEETHOVEN

TURKISH MARCH FROM "THE RUINS OF ATHENS," OP. 113

This march is from a Dramatic Masque to which Beethoven wrote what is called "incidental" music; that means music written to go with the drama, but not so essentially a part of it as is the music in an opera. In this Masque there are solo acting and singing parts—as Mercury, Hector (a Greek slave), etc., and a chorus of Dervishes, Priests, etc.

The March accompanies the entrance of Soldiers with drawn swords.

To Teachers: This March is published for piano solo, and piano, four hands. Phonograph records available.

TCHAIKOVSKY BALLET SUITE, "NUTCRACKER"

The Nut-Cracker Suite consists of music to a Fairy Story played in the form of a Ballet. This means that the story is acted to incidental music, without any singing or speaking. Nearly all the music is in miniature, very delicate and fanciful, as it should be, since Sugar-Candy Fairies, Chinese Dolls, and such are to dance to it.

The Arab Dance has a bass which never stops from beginning to end, and gives to the music an Oriental character. The Waltz of the Flowers is the most glowing of the three pieces, not only because it swells out in luxurious chords, but because of the harp passages and the general richness of the harmonies.

To Teachers: This Suite is published for piano solo and piano, four hands. Phonograph records are available.

LISZT HUNGARIAN RHAPSODY IN F MAJOR, NO. 14

A Rhapsody is a composition of a free character, in which the expression of feeling is less restrained than usual.

Liszt wrote a considerable number of these, founded on Hungarian Gypsy tunes. These tunes are full of fire and of tenderness and are constantly changing from one feeling to another with a kind of wayward energy. Liszt loved them, as did Brahms also.

Listen for the beauty of the tunes themselves and for the richness of the orchestration.

To Teachers: This Rhapsody is published for piano, four hands.



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-FIFTH SEASON 1925-1926

PROGRAMME

(TUESDAY)

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Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

TUESDAY AFTERNOON, DECEMBER 1, at 3.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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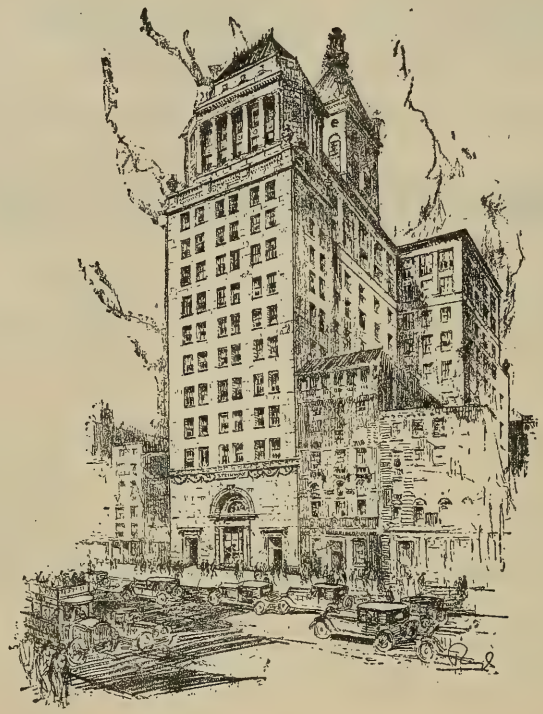
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Sauvlet, H.
Gundersen, R.
Kassman, N.

Cherkassky, P.
Risman, J.
Pinfield, C.
Fedorovsky, P.
Mayer, P.
Leveen, P.
Siegl, F.
Mariotti, V.

Thillois, F.
Murray, J.
Gorodetzky, L.
Fiedler, B.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
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Seiniger, S.
Messina, S.
Zung, M.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhape, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Zahn, F.

Organ.

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Piano.

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First Programme

TUESDAY AFTERNOON, DECEMBER 1
AT 3.15

J. S. Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Handel "Pastoral Symphony" from the Oratorio, "The Messiah"

Haydn . . . Praeludium from the Oratorio, "The Creation"

Mozart Overture to "The Magic Flute"

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

MASON AND HAMLIN PIANOFORTE

There will be an intermission before the symphony

A short foreword by Professor Walter R. Spalding will precede the concert

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.

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BETWEEN June and September, more than two hundred thousand persons crossed to the Continent and the British Isles, and traveled hither and yon.

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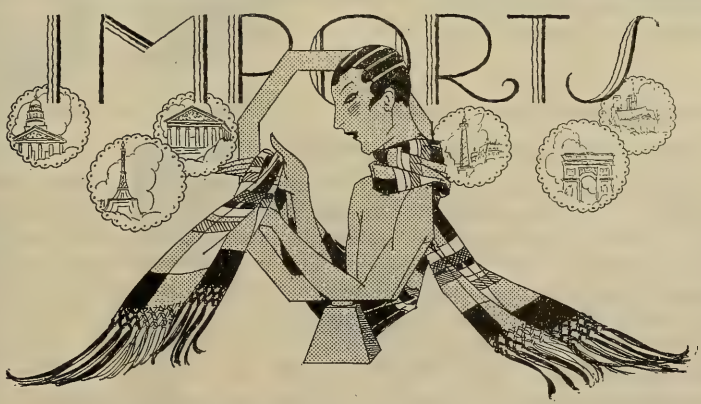
Concerto, G major, No. 3 (of the Brandenburg Set) for three violins, three violas, three violoncellos, with bass

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the third of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends



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with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4.

II. Allegro, G major, 12-8. The theme, developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

There is no middle and contrasting movement. To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr. DeVoto pianist; the fourth on May 1, 1925, Mr. Koussevitzky conductor, Mr. Sanromá, pianist.

At a concert of the New York Philharmonic Society in Boston—its first concert in this city—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."

Pastorale from "The Messiah" . . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The Lord-Lieutenant of Ireland invited Handel to conduct concerts in Dublin. (In 1741 a cabal in London had apparently brought Handel's ruin.) Wishing to offer to this "generous people," as he said, "something new," he composed the "Messiah." The libretto was taken by Charles Jennens from the Bible. Handel began work on August 22, 1741. He completed it on September 14 of that year. Going to Dublin, he gave two series of six concerts (December 23, 1741–April 7, 1742). The first performance of the "Messiah" was on April 13,* 1742, in the

*Romain Rolland in his excellent life of Handel says "April 12th." Schoelcher gives "April 13th." Grove's Dictionary gives "April 13th." An advertisement in *Faulkner's Journal*, Dublin, announced April 12th as the date. April 13th is undoubtedly the correct date.

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BOSTON TEMPLE PLACE ELEVEN

Music Hall, Fishamble Street, for the benefit of the Society for Relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital. The solo singers were Signora Avolio, Mrs. Susanna Maria Cibber, and two men from the Cathedral Choir. Handel conducted; Matthew Dubourg was the concertmaster; Maclaine was the organist. The audience was "above 700"; the sum collected amounted to about £400, "out of which £127 goes to each of the three great and pious charities."

On January 16, 1770, William Tuckey gave a concert in Mr. Burn's Room, New York, at which the overture and sixteen numbers were performed. To him belongs the honor of having introduced the "Messiah" to the American public.

The Massachusetts Musical Society at a meeting in 1809–10 performed the chorus "Worthy is the Lamb." (In 1807 the "Messiah" had been purchased by fifteen subscribers.)

Selections from the "Messiah" were performed by the Handel and Haydn Society in Stone Chapel in School Street on December 25, 1815, and in following years; but the first performance of the whole work was by this Society on December 25, 1818, when the solo singers were the Misses Sumner and Bennett, Mr. J. Sharp, and Master White, "the infant phenomenon." Decanters of ardent spirits were provided for the male singers in an anteroom of Boylston Hall.

* * *

From June, 1708, to the spring of 1709, Handel sojourned at Naples. He was interested in the Italian folk songs and the rustic melodies of the Calabrian Pifferari. One of these latter tunes gave the inspiration



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for the "Pastorale" in the "Messiah." "Piffero" is really the Italian form of our word "pipe." It also is the Italian word for a small kind of oboe or a bagpipe with an inflated sheepskin for reservoir. Berlioz, in his "Memoirs," gives a description of the Pifferari, the players on these instruments. The melodies of these players were usually in 12-8 time. Handel scored the Pastorale for strings.

PRELUDE TO "THE CREATION" JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Johann Peter Salomon, who induced Haydn to visit England in 1791 and 1794, suggested to him the idea of writing an oratorio. The text—originally intended for Handel—was taken from "Genesis" and "Paradise Lost" by one Lidley (or Liddell), and translated into German with the title "Die Schöpfung," with some changes, by Baron van Swieten. The music was written from 1796 to April, 1798. The first performance was by dilettanti, the "Gesellschaft von Cavalieren," at the Schwartzenberg Palace, Vienna, on January 19, 1799.* Haydn conducted; Salieri sat with the score at the piano; the solo singers were Mme. Saal, and Messrs. Saal and Rathmeyer. Ten men of the nobility paid Haydn 700 ducats for the original score.

The Second Baptist Singing Society of Boston on February 16, 1815, performed the first part of "The Creation." Selections from "The

*Grove's Dictionary (Revised) gives April 2, 1798, as the date of the first performance; but see Hanslick's "Geschichte des Concertwesens in Wien," pp. 25 *et seq.*

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Creation" were performed in Boston by the Handel and Haydn Society on September 25, 1815, in 1816; and at the Handel and Haydn's concert "Select Oratorio" in Chauncy Place, on July 5, 1817, in the presence of President James Monroe. The first performance of the complete work in Boston was by this Society on February 16, 1819. The receipts were $304.

The first performance in England was at London on March 28, 1800; at Paris on December 24, 1800; when Napoleon Bonaparte escaped an infernal machine in the Rue Nicaise.

The score with German and English words, the latter re-translated by van Swieten, was published at Vienna in 1800.

The Prelude, descriptive of Chaos, in its harmonic structure and in its form, was far ahead of the period in which it was written.

"See at the beginning, the orchestra hesitating, stammering timidly a feebly designed melodic phrase. It is Chaos; everything is shadowy in these pages, the basses, to which the double bassoon is added, make the embarrassed progression of the melodic idea still more burdensome" (H. Lavoix, the Younger, in "Histoire de L'Instrumentation").

Haydn's score of this Prelude calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 2 horns, 2 trumpets, 3 trombones, and the usual strings.

Overture to the Opera "Die Zauberflöte" ("The Magic Flute")

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

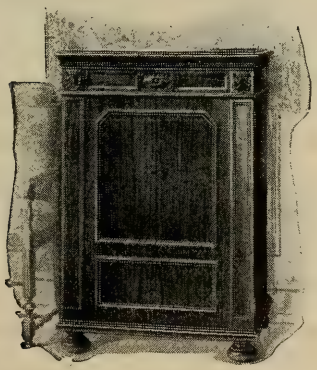
Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed. He no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject; so he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera, with the music of his Requiem, was in his mind until the final delirium. While the opera was performing he would take his watch from under his pillow and follow the performance in imagination: "We are now at the end of the act," or "Now comes the grand aria for the Queen of Night." The day before he died,

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he sang with his weak voice the opening measures of "Der Vogelfänger bin ich ja," and endeavored to beat the time with his hands. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera: in 1798 he built the Theatre an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant; in 1812 he died in poverty.

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

It begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la Mozart*; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.' "

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known. He may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly prob-

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able, however, that he was chiefly concerned with making music. As Henri Lavoix the Younger says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

SYMPHONY NO. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte

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solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

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*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

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you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality

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from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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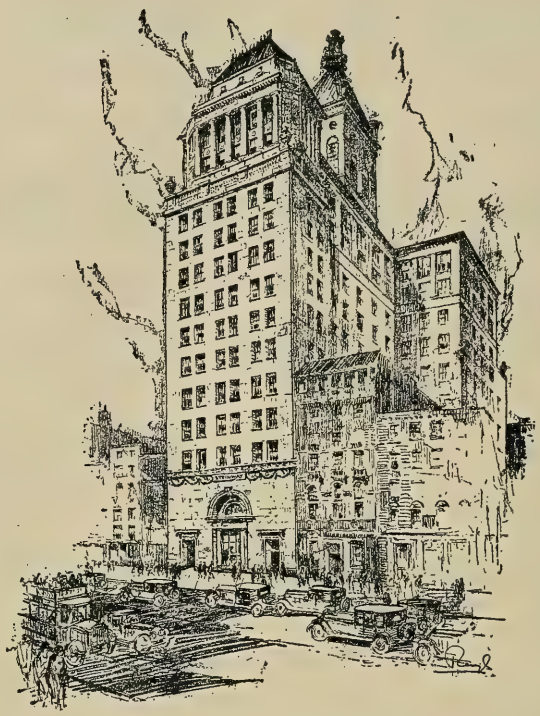
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Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.



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First Programme

MONDAY EVENING, DECEMBER 7

AT 8.15

Liadov Fragment from the Apocalypse, Symphonic Picture, Op. 66

Liadov "Kikimora," a Folk Fairy-tale, Op. 63

Rimsky-Korsakov . . Suite from the Opera, "Tsar Saltan"

Brahms Symphony No. 1 in C minor, Op. 68

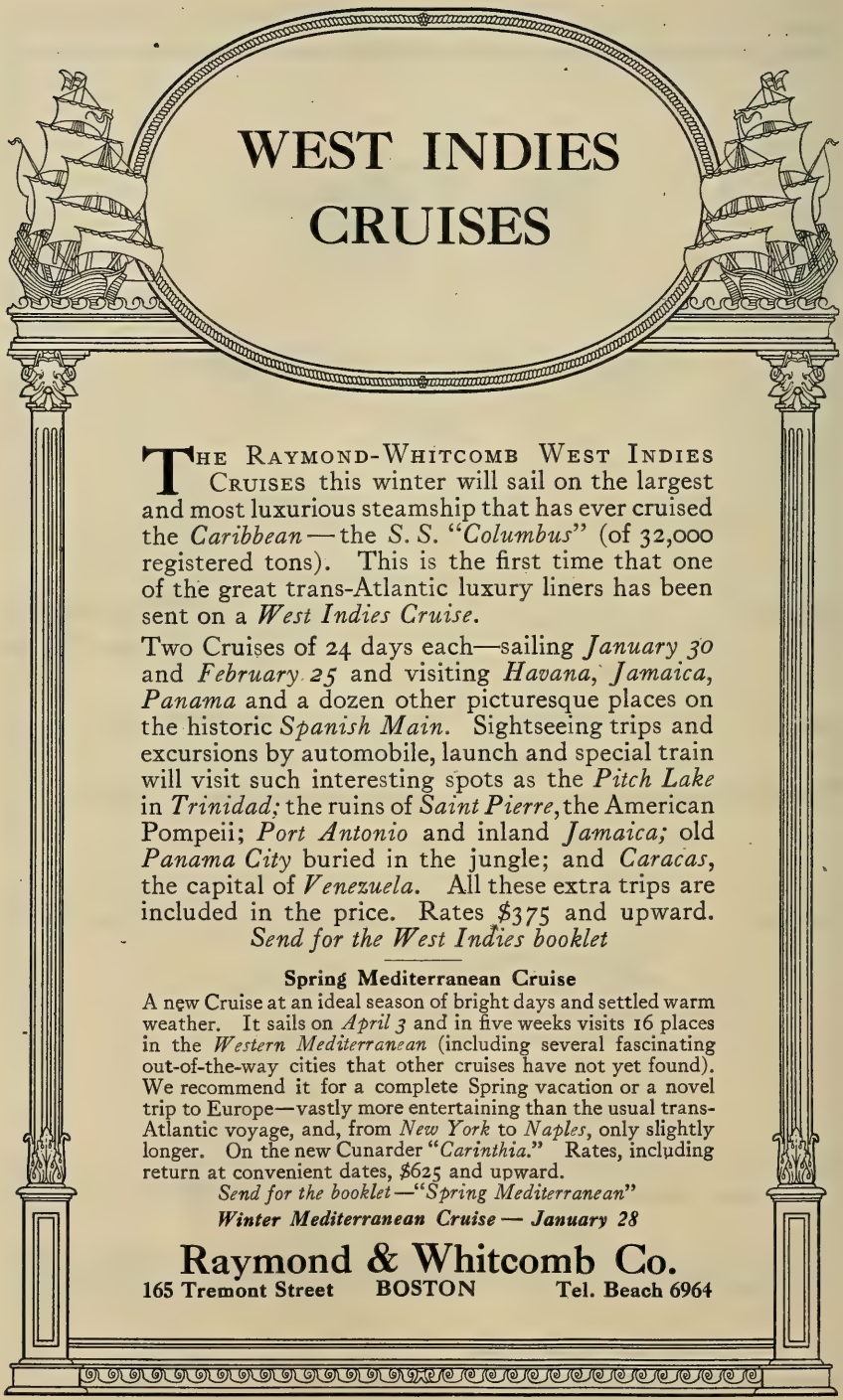
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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"From the Apocalypse"—Symphonic Picturé, Op. 66

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

The score dedicated to Alexander Siloti bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

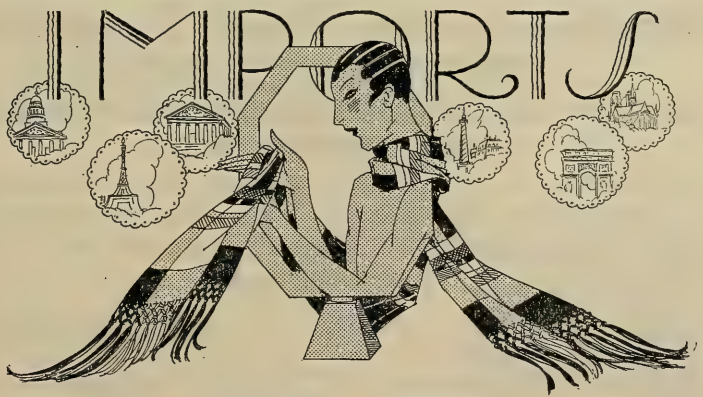
The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettle-drums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922.

* *

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in

*Some music lexicons say at Novgorod; others say at Leningrad.



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1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

His chief works are as follows:

ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn, Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From The Apocalypse," Op. 66; "Nenia," Op. 67. A ballet "Leila and Adelai" was left unfinished.

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W Stassov, 1894); music to Maeterlinck's "Sœur Beatrice,"—chorus of Beggars, "Ave Maria"; "Ave Maris Stella"; Death of Beatrice, Requiem Æternam, Op. 60.

SONGS. Four songs, Op. 1; Albums of six songs for children to national words, Op. 14, 18, 22; ten national songs for female voice, Op. 45; Russian national songs, Op. 48; one hundred and twenty national songs in three volumes.

PIANOFORTE. "Birioulki," Op. 2; six pieces, Op. 3; Arabesques, Op. 4; Studies, Op. 5; Intermezzi, Op. 6, 7, 8; Preludes and Mazurkas, Op. 9, 10, 11; Studies, Op. 12; Four Preludes, Op. 13; Two Mazurkas, Op. 15; Ballades, "From Days of Old,"

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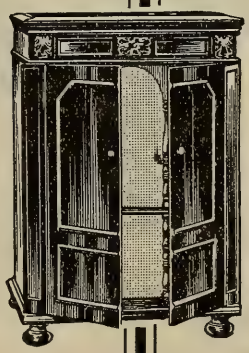
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Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexandre Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

Liadov's "The Enchanted Lake" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 10, 1922; his "Kikimora" on February 10, 1922; his "Baba-Yaga" as early as January 7, 1911.

"Kikimora" a Folk Fairy-tale for Orchestra, Op. 63.

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914†)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.
†Some music lexicons say at Novgorod; some say at Leningrad.



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New York, November 16, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Monteux conductor, on February 10, 1922. The score, dedicated to N. N. Tchérépnin, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikov. It is an extract from Sakharov's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French "cauchemar"), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: Domovoy, demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in

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the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

Musical Pictures: Suite for Orchestra, from the Fairy Tale "Tsar Saltan," Op. 57.

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Petrograd in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

> In the night Tsaritsa bore
> Neither boy nor girl; what's more—
> Neither frog, nor mouse, nor crawfish,
> But a beasty strange and dwarfish."†

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess—the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

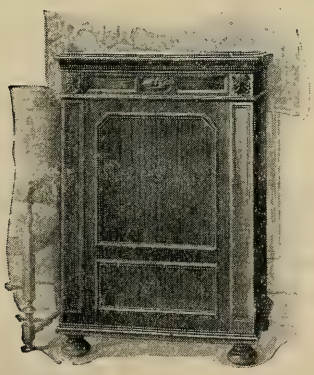
*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

†This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

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I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing.
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.
Like a widow lost and failing.
Cries Tsaritsa, fluttering, wailing.
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS

(*Introduction to the last scene*)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,

And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden,"†

*This translation is from the program book of the Russian Symphony Orchestra.
†A Russian folk song.

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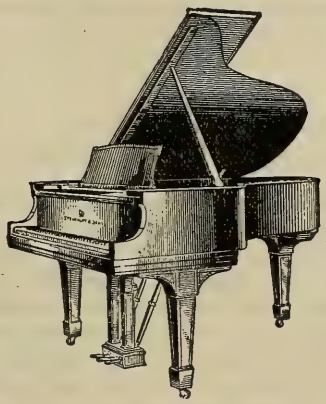
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Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.*

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same ton-

*The customary conclusion of Russian fairy tales.

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ality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck, has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber-music, songs, piano pieces. He died November 20, 1908.

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at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq

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Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was

Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold.

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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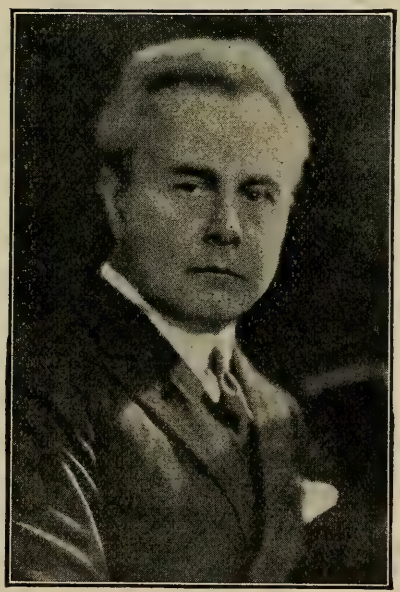
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When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

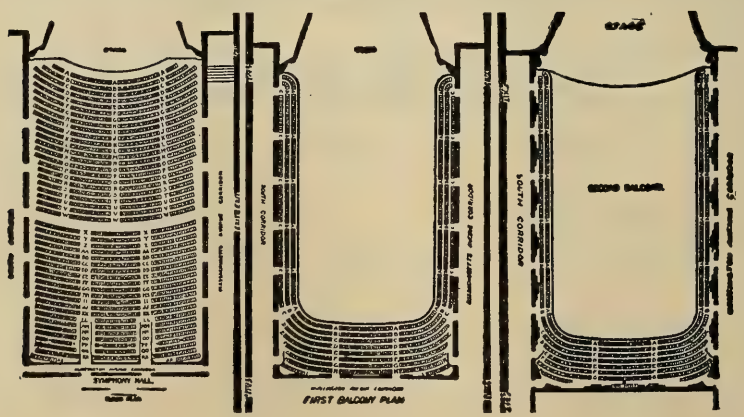
The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid



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hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones, The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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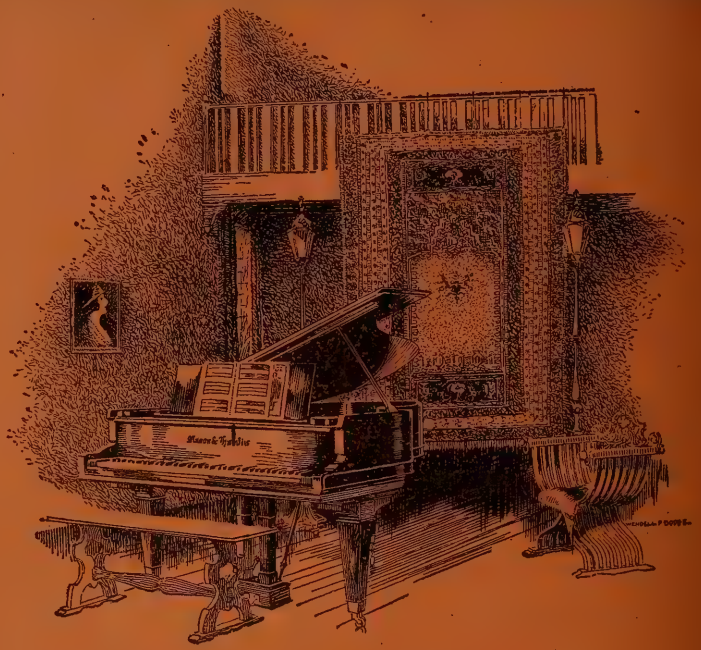
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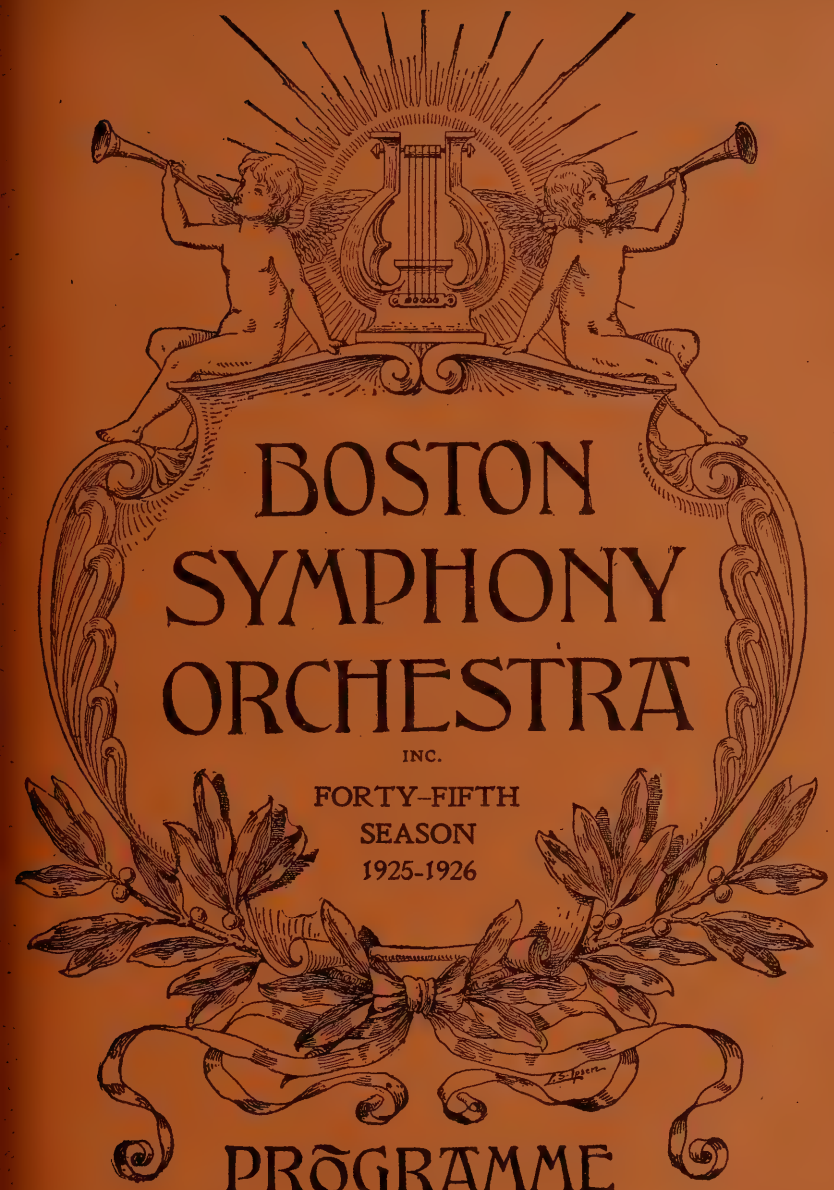
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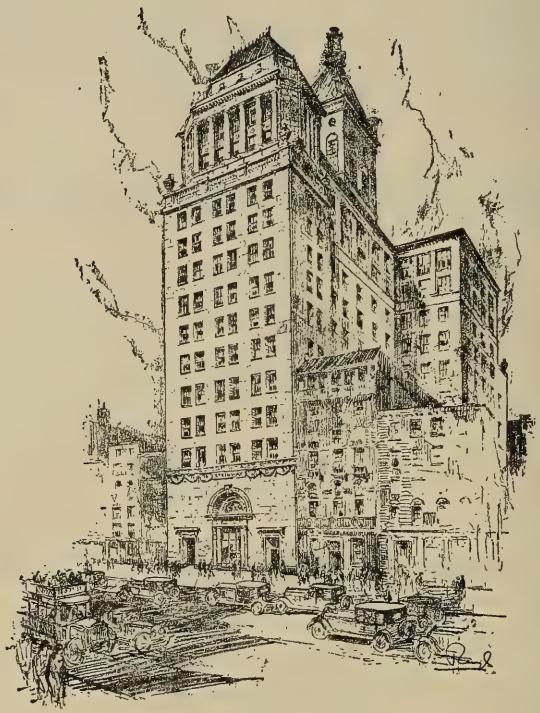
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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

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		E-Flat Clarinet.	
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Second Programme

TUESDAY AFTERNOON, JANUARY 5
AT 3.15

Weber Overture to "Euryanthe"

Schubert Symphony in B minor ("Unfinished")
I. Allegro moderato.
II. Andante con moto.

Berlioz Ballet of the Sylphs and Rákóczy March from "The Damnation of Faust"

Mendelssohn . . . Scherzo from the Incidental Music to "A Midsummer Night's Dream"

Schumann . . . Excerpts from "Carnaval" (for Pianoforte)
JESÚS SANROMÁ, Piano
Preamble — Eusebius — Florestan — Coquette — Chopin — Pantalon and Columbine — Pause, March of the "Davidsbündler" against the Philistines.

Liszt "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

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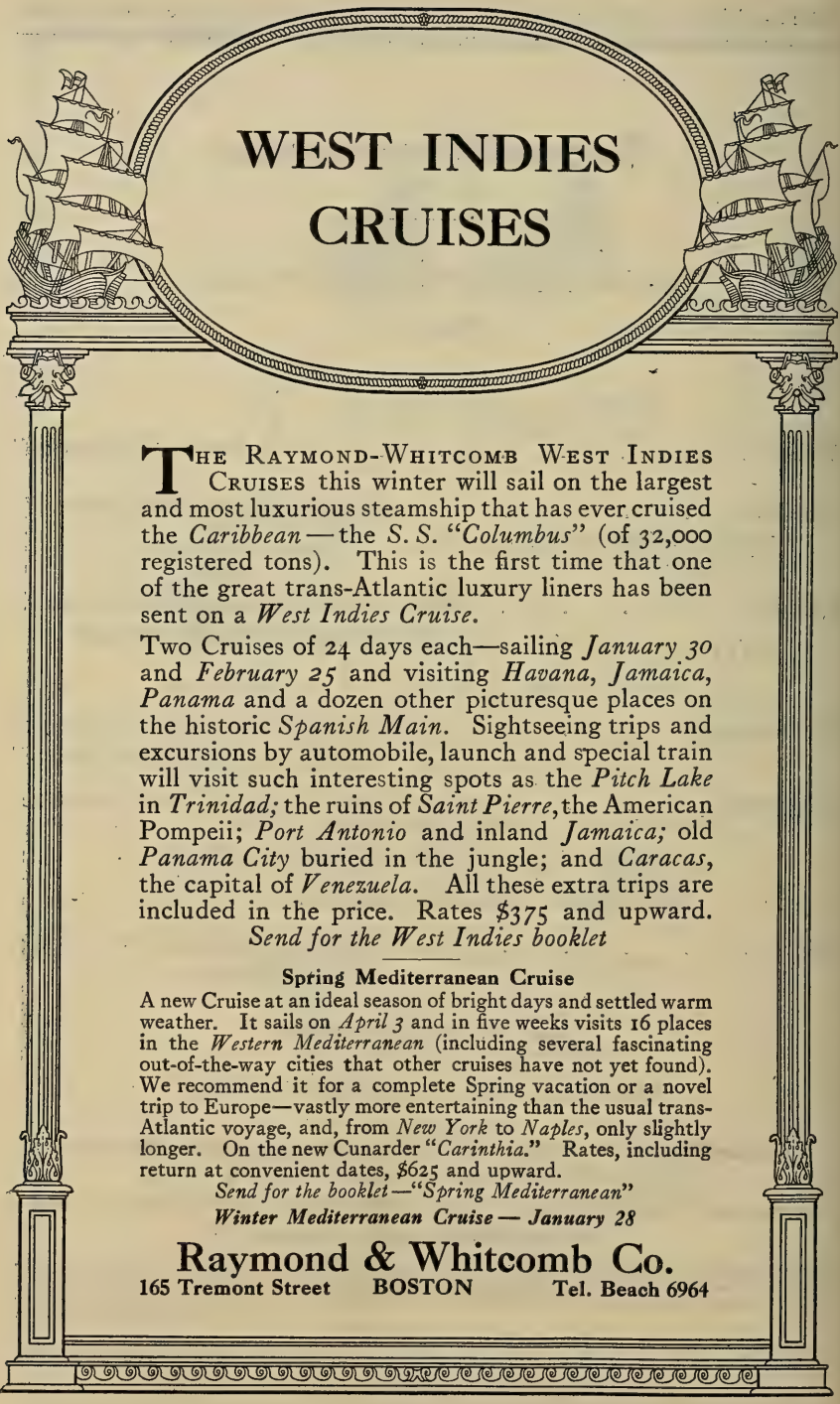
There will be an intermission after the music of Berlioz

A short foreword by Professor Walter R. Spalding will precede the concert

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

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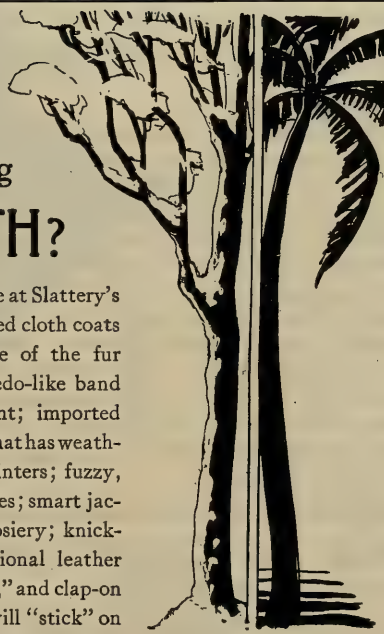
Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went



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ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth' " (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh' " (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

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The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear.



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Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It



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is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:

Overture in C minor (new) *Hüttenbrenner*

Symphony in B minor *Schubert*

1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major

Old German Songs, unaccompanied

1. Liebesklage *Herbeck*
2. Jägerglück (First time.)

Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868.

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chestra in Boston was on February 11, 1882, Georg Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST" HECTOR BERLIOZ

(Born at Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

"Eight Scenes in 'Faust'" by Berlioz were published in 1829. Berlioz revised these scenes and wrote the other portions of "The Damnation of Faust" in 1845–46. The first performance of the new work was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mme. Duflot-Maillard, and Messrs. Roger, Léon, and Henri. Berlioz conducted. The first performance in the United

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"Now, Iras, what thinketh thou?
Thou, an Egyptian puppet, shall be shown
In Rome as well as I: mechanic slaves,
With greasy aprons, rules and hammers, shall
Uplift us to the view."

Antony and Cleopatra

It is interesting to note how vividly this passage conveys the impression of shrinking from the mob. Shakespeare had a violent dislike for the masses which seems to be rooted in a physical aversion to the atmosphere of "people," and a contempt for their discrimination.

To understand this strange dislike it is but necessary to look into the daily experience of Shakespeare's life. Always producing his plays to please the *Great Public,* which, at that time, could not be considered as appreciative — and it was far from refined — is it any wonder that his writings betray the tribulations of his artistic nature?

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States was at New York, February 12, 1880; Amy Sherwin, and Messrs. Jordan, Remmertz, and Bourne. Dr. Leopold Damrosch conducted.

The Ballet de Sylphes in the movement of a waltz is a short piece, to which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he sleeps on a bank of the Elbe.

The Rákóczy March was written early in 1846 as Berlioz was about to leave Vienna for Budapest. Based on a Hungarian National air, it was played for the first time at Budapest, February 15, 1846, at a concert given by Berlioz in the National Theatre. It made so great a sensation that Berlioz introduced it in "The Damnation of Faust," putting Faust in Hungary and making him witness the passage of a Hungarian army across the plain where he was walking. It is said that when Prince Franz Rákóczy II. (1676–1735) brought his young bride to his town of Eperjes, Michael Barna, leader of the gypsies and court fiddler, wrote a processional March in honor of the pair and played it with his band; that he rewrote it afterwards. The "Rákóczy Song" was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He learned the tune from Barna's granddaughter, a beauty, and a renowned fiddler named Panna Czinka. Vaczek gave the tune to a fiddler named Ruzsitska, who broadened it into a march and battle music. Berlioz in his transcription used the true "Rákóczy Song" and Ruzsitska's battle music.

ARY DULFER

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SYMPHONY HALL

Sunday Afternoon, January 10, 1926, at 3.30

Recital by

FRIEDA HEMPEL

Assisted by

Mr. ERNO BALOGH, *Piano*

Mr. LOUIS P. FRITZE, *Flute*

PROGRAMME

1. Menuetto Schubert
 Mr. Balogh
2. a. Pastorelle Haydn
 b. If Thou Thy Heart Will Give Me . . Bach
 c. Oh! Had I Jubal's Lyre Handel
 Miss Hempel
3. ARIA:
 "Qui la Voce" from I PURITANI . . Bellini
 Miss Hempel
 (With flute obbligato)
4. Prelude, G minor Rachmaninoff
 Mr. Balogh
5. a. Nacht und Traume Schubert
 b. An die Laute Schubert
 c. Der Mussbaum Schumann
 d. I Have a Lover True Wolf
 e. Er Ist's Wolf
 Miss Hempel
6. FOLK SONGS:
 a. Lauterbach German
 b. Dormi, bel Bambin Italian
 c. Coucou, Canari Jaloux . . . Neuchatel
 d. Oh! du Liebe Angeli Swiss
 e. La petite Jeanneton . . . Old French
 Miss Hempel

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Scherzo from the Incidental Music to "A Midsummer Night's Dream," Op. 61 Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month. The first public performance by an orchestra was at Stettin, in February, 1827, from manuscript. Carl Löwe conducted.

The Scherzo (entr'acte between Acts I. and II.), with other music for the performance of the comedy in Potsdam and Berlin in 1843, is an Allegro vivace in G minor, 3-8. "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house —the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed, there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is bright and fairy-like, with nothing of the grotesque about it." The Scherzo presents an elaborate development of two themes that are not sharply contrasted; the first theme has a subsidiary. The Scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. The score of the whole work is dedicated to Heinrich Conrad Schleinitz.*

"Carnaval," Op. 9, for Pianoforte Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

"Carnaval," a set of twenty-one pieces for the pianoforte, was composed in 1834. It bears the subtitle, "Scénes mignonnes sur quatre notes." These four notes were *a, es, c, h* (A, E♭, C, B) or *as, c, h* (A♭, C, B). The town of Asch was the home of Fräulein Ernestine von Fricken, toward whom Schumann was tenderly inclined at this period. These four notes in the order S, C, H, A were also the only letters in the composer's name which stand for notes. The two successions of four notes are published in the score with the title "Sphinxes." Of the numbers to be played, the "Band of David" refers to an imaginary group of fearless spirits who were always ready to break a lance against Philistinism in the cause of true artistic progress. Eusebius and Florestan, members of the "Davidsbündler," were Schumann's dreamy and reflective nature and his fiery, impetuous nature, respectively. The homage to Chopin, in imitation of this composer's style, is obvious. The other titles refer as obviously to the usual figures of the masked ball. All the subtitles were given after the music was written.

*Schleinitz (1802–1881) was a counsellor of justice (in England, King's Counsel) and one of the board of directors of the Gewandhaus in Leipsic. After Mendelssohn's death, he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

SYMPHONY HALL

TUESDAY AFTERNOON, FEBRUARY 9, 1926, at 3.15 o'clock

THIRD CONCERT

OF THIS SERIES

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SERGE KOUSSEVITZKY, Conductor

Symphonic Poem No. 3, "The Preludes" (after Lamartine)

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition, and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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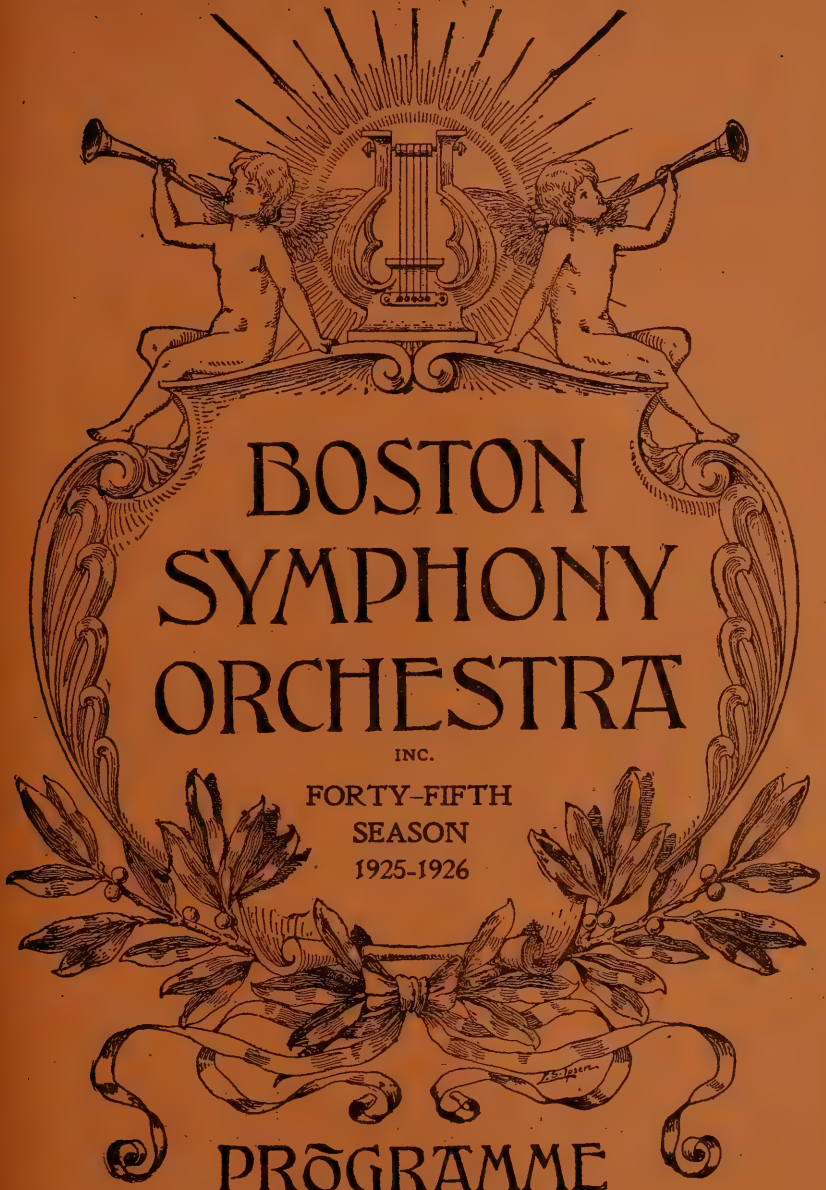
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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

MONDAY EVENING, JANUARY 25, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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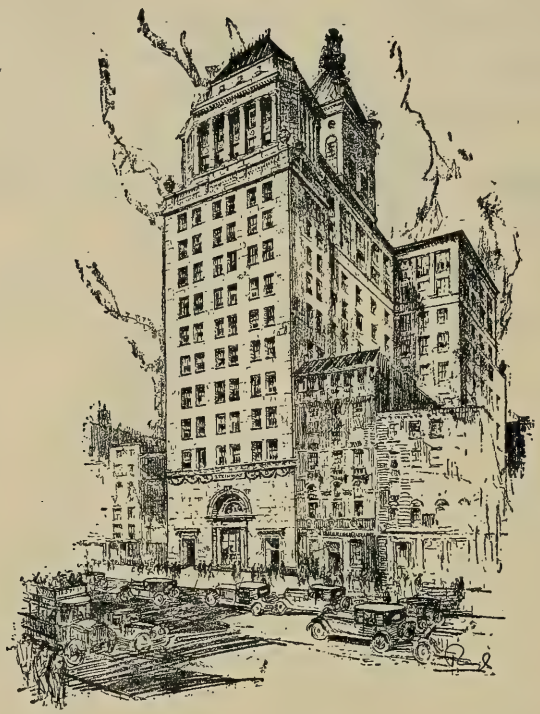
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(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

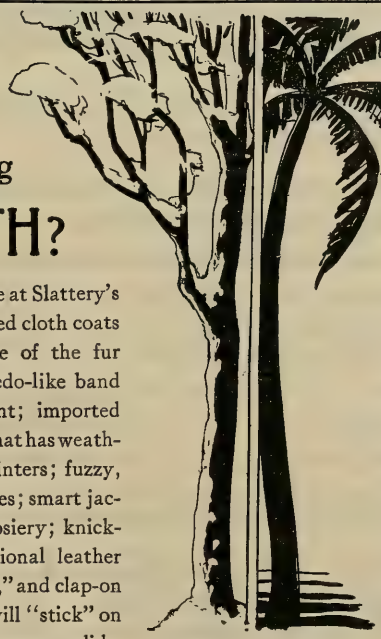
The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

*
* *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).



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House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.*

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations,

*"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in "Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Longy in 1909 was composed by Handel at Hamburg in 1703.

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and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

The list of Galliard's compositions includes these works:

Stage Works: Music for Hughes' opera "Calypso and Telemachus," 1712. "Pan and Syrinx," opera, 1717. "Jupiter and Europa," pantomime, 1723; "The Necromancer; or Harlequin Dr. Faustus," pantomime, 1723; "Harlequin Sorcerer with the Loves of Pluto and Proserpine" (the second title afterwards changed to "The Rape of Proserpine"), pantomime, 1725; "Apollo and Daphne; or the Burgomaster Tricked," pantomime, 1726; "The Royal Chace; or Merlin's Cave," a musical entertainment, characterized by Gerber as a pantomime, by Riemann as an Intermezzo, 1736,—though Riemann gives the year 1719. (In



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"The Royal Chace," John Beard, tenor, made the hunting song, "With Early Horns," popular.) Music for Dryden and Lee's tragedy "Oedipus" (this must have been for a revival, as the tragedy was produced in 1679). Gerber mentions music for the tragedies "Brutus" and "Julius Cæsar." "Brutus" was Buckingham's drama (1745); so was "Julius Cæsar" (1745).

Music for the Church: The Te Deum, Jubilate, and anthems already named.

Vocal Music: "Morning Hymn of Adam and Eve," for two voices (Milton's "Paradise Lost"), 1728; afterwards enlarged by Benjamin Cooke with certain movements expanded into choruses, and with orchestral accompaniments. VI Cantatas (the first edition with a preface on the art of composing music of this nature. III Cantatas. XII Songs (1740). Many songs for the *Musical Miscellany*.

Instrumental: Six Sonatas for the flute, with a thorough bass. Solos for the violin; also for the violoncello (or bassoon).

Sir John Hawkins attributed to Galliard a translation of the Abbé Raguenet's "Parallèle," published in 1709, as "A Comparison between the French and Italian Musick and Operas, with Remarks," and the authorship of "A Critical Discourse upon Operas in England and a Means proposed for their Improvement." Dr. Burney was of a contrary opinion.

Gerber, in the first edition of his "Lexicon der Tonkuenstler," says that for the opera "Decius and Paulina" (1715), Galliard only took the music from the opera "Circe." "A New Theatrical Dictionary" (London, 1792) mentions "Decius and Paulina," a masque by L. Theo-

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bald, published in 1718. The music for Charles Davenant's "Circe" (1677) was composed by John Banister.

* * *

Steinberg was born at Vilna on June 22, 1888, according to Riemann's "Musik-Lexicon"; on July 7, 1883, according to "A Dictionary of Modern Music and Musicians." After graduation from the Gymnasium in 1901, he attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov* and Glazounov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazounov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the chorography by Fokine. After Rimsky-Korsakov's death, Steinberg edited his unpublished works, including his treatise on orchestration. Steinberg's arrangement of C. P. E. Bach's Concerto, D major, for orchestra was performed in Boston by the Boston Symphony Orchestra on October 24, 1924.

CONCERTO NO. 2, IN C MINOR FOR PIANOFORTE WITH ORCHESTRA, OP. 18 SERGEÏ VASSILIEVICH RACHMANINOFF

(Born at Onega in the government of Novgorod, April 1, 1873; living in New York)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the com-

*Steinberg married in 1908 Rimsky-Korsakov's daughter Nadja.

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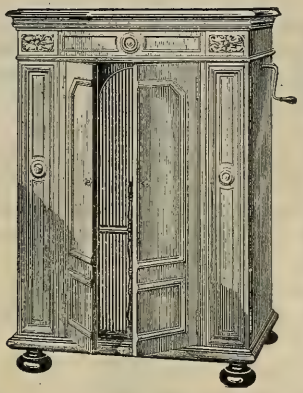
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poser was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 17, 1909; Mr. Rachmaninoff pianist, Mr. Fiedler conductor. At the same concert Mr. Rachmaninoff conducted his symphonic poem "The Island of the Dead" (after Böcklin), which was then played for the first time in Boston.

At concerts of the Boston Symphony in Boston, November 17, 1916, the concerto was played by Ossip Gabrilowitsch; on January 31, 1919, by Mr. Rachmaninoff. Mr. Bachaus played it on January 27, 1922.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïev.* Published in 1901, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2.
II. Adagio sostenuto, E major, 4-4.
III. Allegro scherzando, C minor, 4-4.

*Belaïev, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounov, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïev gave at his own expense, in Leningrad, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïev, born at Leningrad, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounov, Liadov, and Rimsky-Korsakov.

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Rachmaninoff has composed three pianoforte concertos: No. 1, F-sharp minor, Op. 1; No. 2, C minor, Op. 18; No. 3, Op. 30. The first concerto has been revised by the composer. It was written when he was a pupil of Tanéïev and Arensky at the Moscow Conservatory. It is dedicated to Alexander Siloti, the composer's cousin. Carlo Buonamici played it in Boston at a concert of the Boston Symphony Orchestra, December 7, 1904. The third concerto was played in New York at concerts of the Symphony Society, November 28, 30, 1909, March 2, 1925, by Mr. Rachmaninoff, and at a concert of the Philharmonic Society, January 16, 1910, by Mr. Rachmaninoff.

ENTR'ACTE

THE POPULARITY OF BACH

(London *Times*)

In the twenties of the last century, Bach was a name. On May 24, 1830, Charles Lamb had heard of it, from his friend *"Nov—,"* no doubt,—for he tells us that he did not know whether to pronounce it Bach or Batch. But "in an age like this, constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut," knowledge of Bach was confined to a few people like *Nor—* and Wesley and Crotch; for Henry Bishop, who was knighted a dozen years later for having represented English music, seems to have done that by using such time as he could spare from the mutilation of Shakespeare to please Mrs. Grundy upon the "cutting" of foreign operas, not, as Fétis unkindly said, to temper

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From "A Prayer for a Pup"

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You, who have reared a dog from a puppy, and have seen him develop from a mischievous little rascal into a true understanding pal, more constant and loyal than any human companion, know that he is worth to you more than any figure that could be named.

Have you done anything to help stamp out that dread disease, distemper, which seizes upon your pal, and every year, takes the lives of thousands of his four-footed companions? Won't you protect your dog and all his friends by aiding the work of the American Distemper Committee which is leading a drive to stamp out absolutely and forever this most dreadful of canine maladies?

The leading scientists of America, England, and France, including Dr. W. E. Gye and Mr. J. E. Barnard, the famous discoverers of the cause of cancer, are endeavoring to find an absolute preventive and curative for distemper. Their work is progressing favorably, but more money for research and equipment must be had.

Mail your contribution today to Charles H. Tyler, Secretary-Treasurer of the American Distemper Committee at the Ames Building, Boston. Then, go home and look your dog squarely in the face, and tell him what you have done. And then tell your friends.

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the wind to the incompetent native executant, but out of regard for "the state of the public taste for music, which was not sufficiently cultivated to understand them."

This "age of critical perception," this "insufficiently cultivated public taste"! We seem still to hear these discrepant voices. The present never knows much about itself. But if the present age has a faith, that faith is that Bach is music, and music Bach. That faith has taken a century of "first performances" and another century of *Bachgesellschaften* to build; but these have carried critical perception through to public taste. Miss Myra Hess lately gave a recital in New York, and the audience sat spellbound, as we, too, have seen them do, till some one in the gallery shouted "Bach!" The cry was taken up, and she played what they asked. What next? "More Bach!" She confided afterwards to a friend that the same thing had happened to her at Lincoln, Nebraska. A week ago sporadic choirs gathered from neighboring villages at Dorking and without rehearsal gave a performance of the *Cum sancto* from the B minor which came near to perfection. Mr. Samuel's recitals this week have been largely attended by men; and men, busy or idle, do not come in any quantity to concerts unless there is something up. Our halls and cathedrals are crumbling, but this architect's work still stands as he left it 175 years ago, with its stones worn smooth by the knees of worshippers.

Bach wrote fugues; that was all our grandfathers knew about him, and their tone of voice proclaimed that they did not like fugues. And, indeed, why should they, considering the way they were played? Generations of Fux and Cherubini, of Mus. Bac. examinations and Riemann's editions had taught them that a fugue was a parsing lesson. Thackeray it was, perhaps, who first showed us that blood could beat warmly under patches, and Austin Dobson that tongues wagged lightly under perukes. In like manner tonal answer and stretto and episode were laws that the full-bottomed wigs dared not disobey, and yet at the same time no more strength and loveliness could display themselves. It is the merit

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of this generation to have been sure of that at last, and Bach is now played and listened to as a human being.

He is not played as he heard his own music. He counted his choir and orchestra by units and we count ours by tens; his sententious harpsichord and persuasive clavichord have grown into the stentorian pianoforte; his audience sits in brilliant tiered halls instead of in uncomfortable pews or smoky cellars lit by tallow candles. But he would have thought nothing of such changes, and would have made music as easily with them as without them. One thing would have delighted him—the increased skill of instrumental performance. One thing would have surprised him—the piety and incompetence of the singing; he would have been puzzled by the reverential attitude towards very ordinary passages and have wondered why they were so often out of tune; at least, until he realized that the singers spent one year instead of ten on learning their business.

One fancies he would have welcomed the pianoforte. Its easily graduated tone and sustaining power would have made up for the loss of precise articulation or of a wavering touch; and his music had not yet developed those shock tactics which make the piano for us a terror in some hands. A pair of hands with a brain behind them have been playing to us hour after hour this week. There was very little there of that gaping adoration which finds vent in gushing crescendos and adventitious rubatos. Bach has plenty of "mood"—that word beloved of the æsthetic—but he gets it by doing work, and the way to play him is to work as hard. That is the true reverence. It is not easy to play a gigue crisply or a sarabande melodiously and to be sure that time and tone will not fail anywhere in either. It is still harder, in the multifarious fascination of Bach's many lines, to give to each its due and yet to bring out by and through them all "the" line which is not in any one of them, but is their common resultant. Anyone who can work and think like this is a great musician.

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

Alpensymphonie, Op. 64 Richard Strauss

(Born at Munich, June 11, 1864; living at Vienna)

Strauss did not depend on commentators and glossarists to explain the meaning of his Alpine Symphony. He printed his own program on the score:

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wandering Beside the Brook—At the Waterfall—Apparition—In Flowery Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket and Brush—On the Glacier—Moments of Danger—On the Summit—Vision—Elegy—Calm Before the Storm—The Thunderstorm—The Descent—Sunset—Night."

The work is in one movement, without a pause between the various episodes.

The symphony, dedicated "in profound gratitude" to Count Nicolaus Seebach and the Dresden Royal Orchestra, calls for these instruments: two flutes, two piccolos (both interchangeable with a third and fourth flute), two oboes, English horn (this interchangeable with a third oboe), Heckelphone*, four clarinets (the fourth interchangeable with a bass

*The heckelphone, so named after the inventor, Wilhelm Heckel, of Biberich, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a wood-wind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vidal in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d'amore in A, the English horn in F, and the baritone oboe in C. Heckel invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony; Walter Braunfels in his carnival overture to Hoffmann's "Prinzessin Brambilla." There is also the heckelphone piccolo.

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(R. J. McLauchlin in *Detroit News*)

"Georges Miquelle the EMINENT cellist . . . was heard in Saint-Saens Concerto . . . a work of great charm in itself and when interpreted with the DISTINCTION of Mr. Miquelle's performance it GAINED AN ENTHUSIASTIC RECEPTION. The cellist tone is one of GREAT RESONANCE, WARMTH, and DEPTH and his CLEAN, bowing, FINE PHRASING and the REFINEMENT OF HIS STYLE made a GREAT IMPRESSION on the Sunday crowd. The cordiality of his reception proved the pleasure the audience found in his ARTISTRY."

(Charlotte M. Tarsney in *Detroit Free Press*)

"Musically of much enjoyment was the performance by Miquelle of the Saint-Saens Concerto—a facile display of virtuosity by a SENSITIVE, PERSUASIVE ARTIST. The STORM OF APPLAUSE which was his reward seemed to come as ENTHUSIASTICALLY from his fellow orchestra members as from the HIGHLY PLEASED audience."

(R. H. in *Detroit Evening Times*)

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"The artists were a distinguished pair . . . The auditorium was PACKED . . . and paying TRIBUTE to the artists of the evening. Georges and Renee Miquelle in ensemble are at once RESPONSIVE with EXTRAORDINARILY BEAUTIFUL RESULTS. They have FINISHED TECHNIQUE and their performances throughout the evening were ADMIRABLE. The magnificent Boccherini sonata was heard first and showed immediately the SKILL of the artists and their true ARTISTIC sense . . . the Schumann was rendered with BRILLIANCY and received WARM APPLAUSE . . . Mr. Miquelle's tone is RICH. He plays with FINE PHRASING and KEEN musical INSIGHT. His technique is EXCELLENT and his work is accomplished with ease and enjoyment . . . this final number was one of the most beautiful of the whole evening's program . . . here he achieved bigness of tone and BEAUTY OF PHRASING, showing a SUPPLENESS and FLEXIBILITY which can be achieved only by the skillful artist. His reception throughout was ENTHUSIASTIC. Renee-Longy Miquelle is a noted pianist. There is a FRESHNESS about her playing and a KEEN sense of RHYTHM . . . Her touch is DELICATE and her TONE CLEAR and MUSICAL. Her stage manner is simple and unaffected and she WINS friends by her PERSONALITY and her REMARKABLE MUSICIANSHIP . . . Throughout these solo numbers, in her ensemble work with Mr. Miquelle and as an accompanist she STAMPED herself in the minds of the audience as a TRUE ARTIST." etc. (*London Advertiser*)

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clarinet), three bassoons, double bassoon (this interchangeable with a fourth bassoon), four horns, four tenor tubas (these interchangeable with a 5th, 6th, 7th and 8th horn), four trumpets, four trombones, two bass tubas, two harps (to be doubled if possible), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, herd-bells, gong (three performers), celesta, kettledrums (two players), at least eighteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses and in addition, for use behind the scenes, twelve horns and two trumpets, to be taken from the regular orchestra if necessary. Strauss suggests in the score that Samuel's aërophor should be employed to execute the long sustained notes of the wind instruments.

This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony follows, the "main" because, beginning with the "Ascent," it has to do

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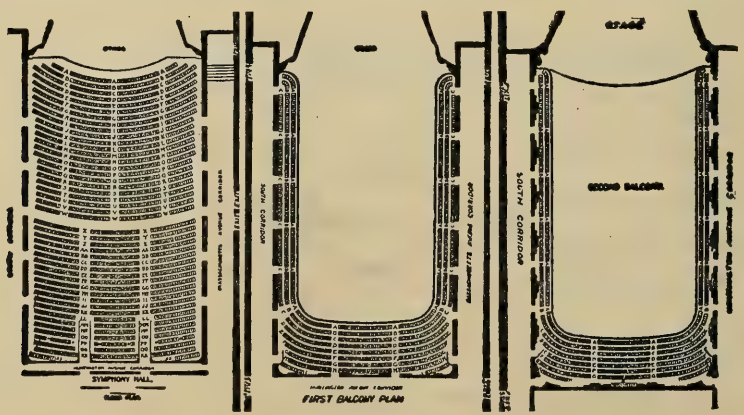
Piano

with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpenhorn, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunders form" comes on. First a threatening quiet (roll on kettle and bass drums). The wind



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machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

*
* *

After Strauss had brought out his Sinfonia Domestica (1904), it seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself—I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

"Having pried through the strata, analyzed to a hair, counsel'd with doctors and calculated close,
I find no sweeter fat than sticks to my own bones."

It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins, and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted. (The final rehearsal was not thrown open to the general public, but to invited guests, among them Humperdinck, von Haussegger, Gerhardt Hauptmann, Leo Blech, Edmund von Strauss, Oscar Straus, Flesch, Schnabel, Lamond, Huberman, Ochs, Kaun, Dohnanyi, Lhevinne, Max Fiedler, Leichtentritt, Lilli Lehmann, Lula Myzs-Gmeiner.) At the concert the enthusiasm was so marked that the late August Spanuth, not friendly to the symphony, said that it seemed as if the applause had been "orchestrated by Strauss himself."

The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916; the Boston Symphony Orchestra in Boston on December 18, 1925; January 1, 1926.

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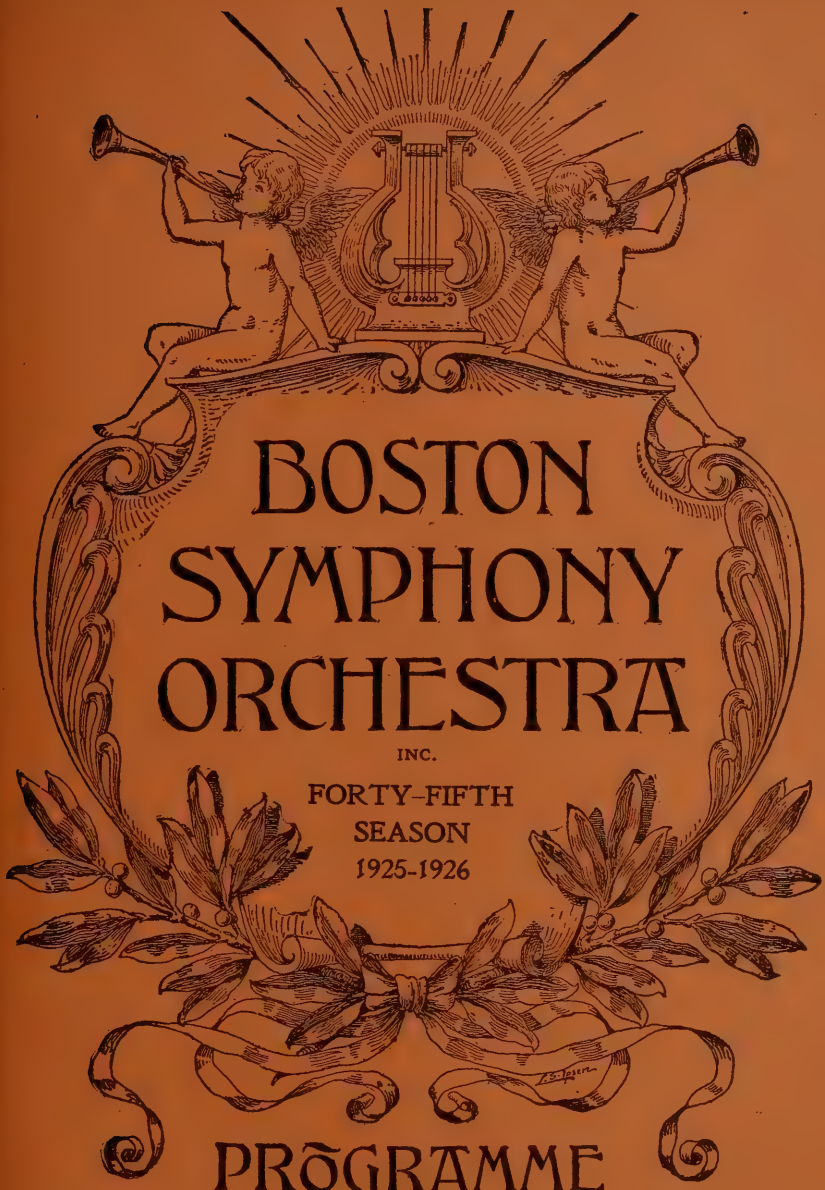
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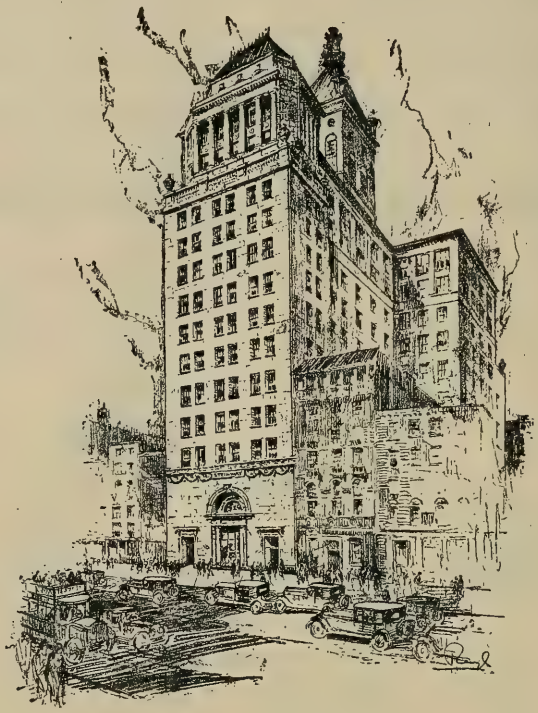
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Third Programme

TUESDAY AFTERNOON, FEBRUARY 9

AT 3.15

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

Saint-Saëns . . Symphonic Poem No. 1, "Le Rouet d'Ompale" ("Omphale's Spinning Wheel"), Op. 31

Tchaikovsky . . . Overture-Fantasia, "Romeo and Juliet" (after Shakespeare)

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

A short foreword by Professor Walter R. Spalding will precede the concert

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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

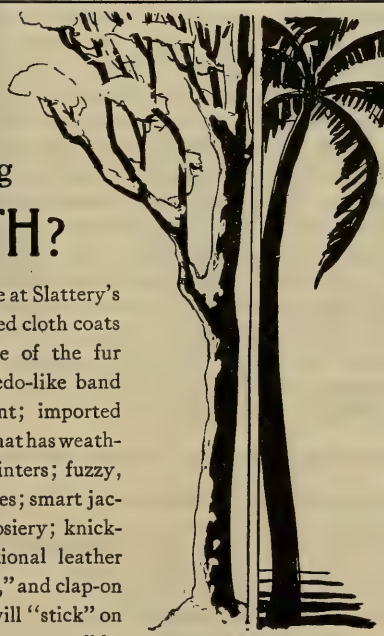
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development,



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leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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Symphonic Poem No. 1, "Omphale's Spinning-Wheel," Op. 31

Camille Saint-Saëns

(Born at Paris, October 9, 1835; died in Algiers, December 16, 1921)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestra. The first performance in public was of the piano piece played by the composer on January 9, 1872, at a concert of his works in Paris. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas's Orchestra on November 20, 1875.

This note is printed on the fly-leaf of the orchestral score:—

The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece. Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting and does not easily admit of rigid analysis, although it is not impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flutes and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. The play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the violoncellos and double-basses. It is repeated several times in melodic



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progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint, and the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbal (struck with a bass-drum stick), triangle, bass drum (with kettledrum stick), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

Omphale was one of the noblest dames of antiquity. She was the daughter of the Lydian king, Jardanus, or Jardanes. Her husband was Tmolus, the god of a mountain and the father of Tantalus, and it was he that decided the musical contest between Pan and Apollo. After the death of her husband Omphale undertook the government. After Hercules in a fit of madness slew his friend Iphitus, he fell grievously sick. The oracle announced that he would not be released from this sickness unless he served some one for wages and for three years, and these wages were paid the family of Iphitus. Hermes, therefore, sold him to Omphale, and by her Hercules had a son.

Such is the more sober version of the story. Let us consider the variations.

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so much overcome, as that quitting his Club, he learn'd to Spin with her. 'Tis said that he gain'd her favour first by killing of a serpent, which destroy'd the country near the River Sangaris."

Plutarch: "But after that by fortune he [Hercules] had slayne Iphitus, with his owne handes, and that he was passed over the seas into the countrye of Lydia, where he served Queene Omphale a long time, condemning him selfe unto that voluntarie payne, for the murder he had committed. All the Realme of Lydia during his abode there, remained in great peace and securitie."

"Romeo and Juliet": Overture-Fantasia after Shakespeare

Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tchaikovsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890, Arthur Nikisch conductor.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings. Through the assistance of N. Rubinstein and Karl Klindworth, the

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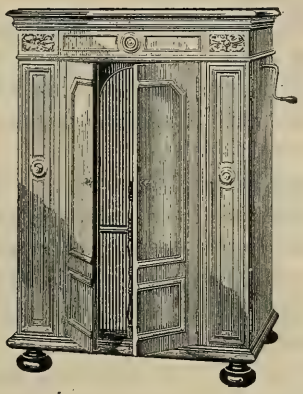
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overture, dedicated to Mily Alexejeivitsch Balakirev, was published by Bote and Bock of Berlin in 1871.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate."*

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Schnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,' " found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.—P. H.

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major), which in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until violoncellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettle-drums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he would not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tchaikovsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."

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(This space is paid for by a friend who has seen the acute suffering of a pup from distemper)

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them;

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that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

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Transcribed for Saxophone

By JASCHA GUREWICH

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We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876. Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms.

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FOURTH CONCERT

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Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn

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to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones, The coda is based chiefly on the first theme.

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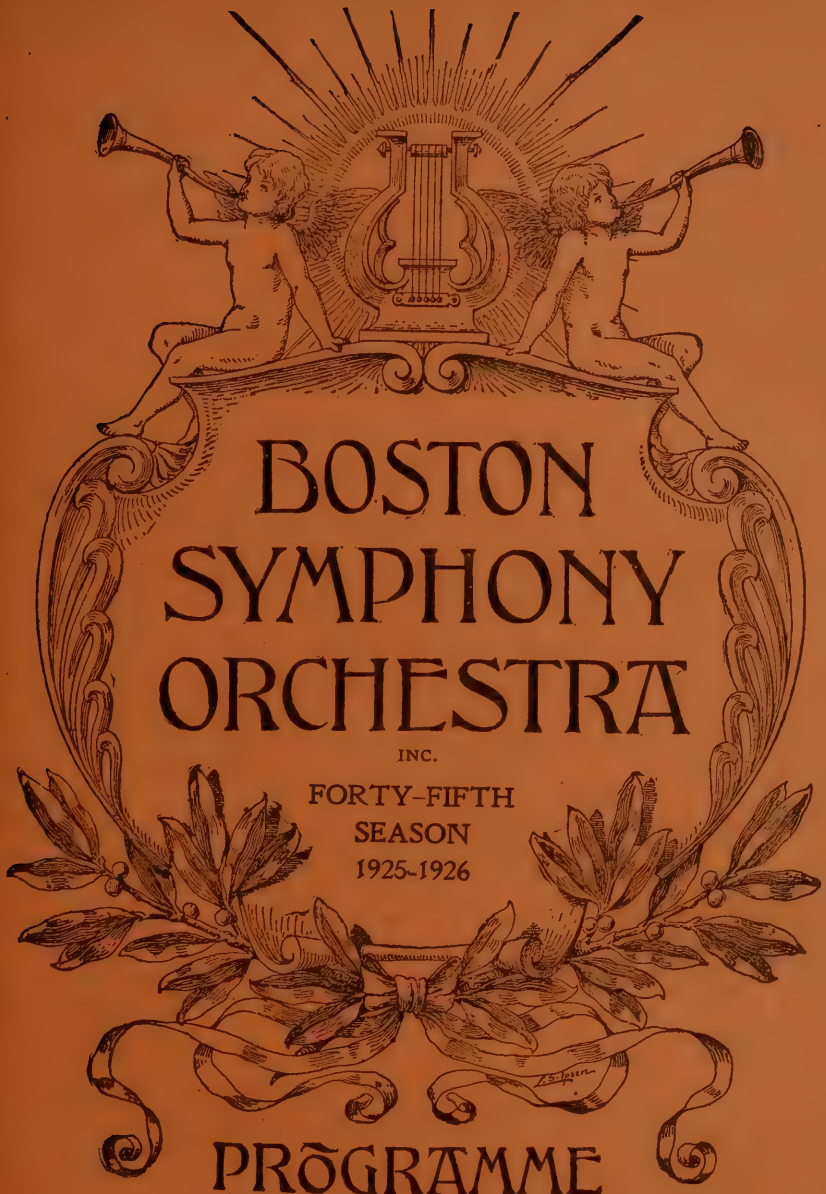
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FORTY-FIFTH SEASON, 1925–1926

Programme

MONDAY EVENING, FEBRUARY 22, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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II. Largo.
III. Allegro.

Schumann Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

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Concerto in E minor for String Orchestra . Antonio Vivaldi

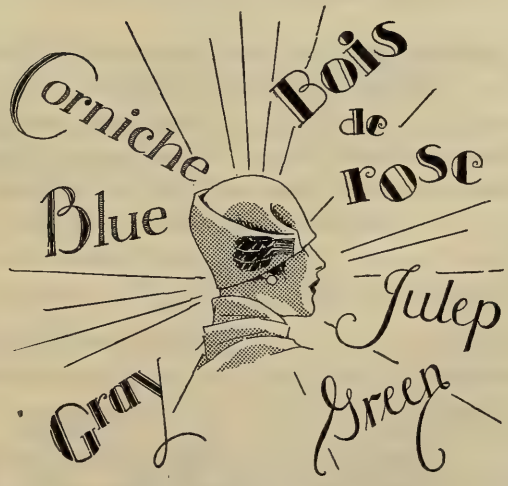
(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and

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It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein

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the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.



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He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, June 29, 1856)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

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Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was sub-

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stituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations

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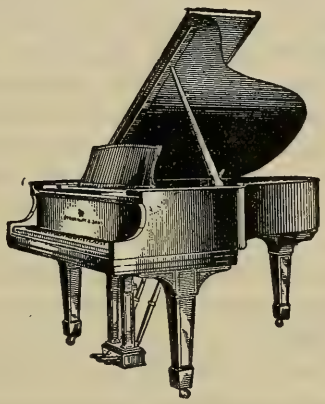
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as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind

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the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost imme-

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diately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now sojourning in the United States)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105 of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

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When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played

his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

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Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi, composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign lands. Living for a time in Russia, he studied at Leningrad with Rimsky-Korsakov; later in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. In 1913 he began to teach composition at the Royal Academy of Saint Cecilia at Rome.

The following compositions by him have been performed at concerts of the Boston Symphony Orchestra in Boston:

1920. November 12, "Fountains of Rome"; November 26, "Fountains of Rome."
1923. April 20, Ballade of the Gnomides*; May 4, "Fountains of Rome"; October 26, First Suite of "Old Dances and Airs for the Lute."†
1924. December 12, First Suite "Old Dances and Airs for the Lute."
1925. January 9, Concerto Gregoriano for violin (Albert Spalding, violinist).

*Performed at an extra concert of the Boston Symphony Orchestra, in Boston, on March 26, 1923.
†First performed in Boston by the "Scala" Orchestra, led by Mr. Toscanini, at the Boston Opera House, January 21, 1921.

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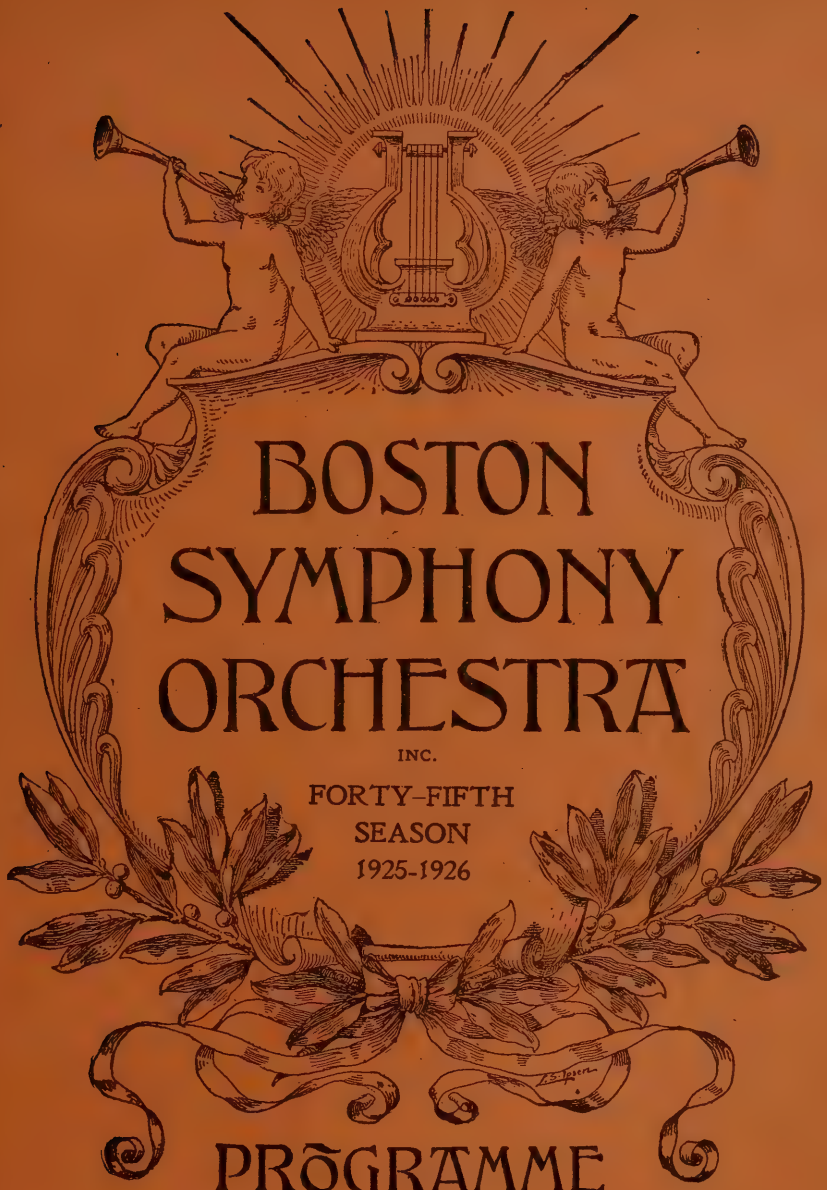


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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

TUESDAY AFTERNOON, MARCH 2, at 3.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

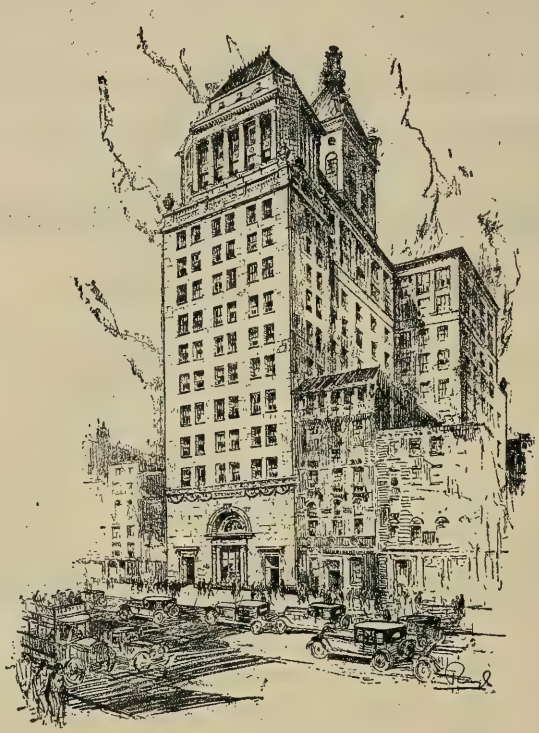
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Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
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Tuba.	Harps.	Timpani.	Percussion.
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Fourth Programme

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AT 3.15

Elgar Overture, "Cockaigne" (In London Town)

Debussy . . . "Prélude à l'Aprés-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Rimsky-Korsakov . . . Suite from the Opera, "Tsar Saltan"

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Sibelius "Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7

There will be an intermission after Rimsky-Korsakov's Suite

A short foreword by Professor Walter R. Spalding will precede the concert

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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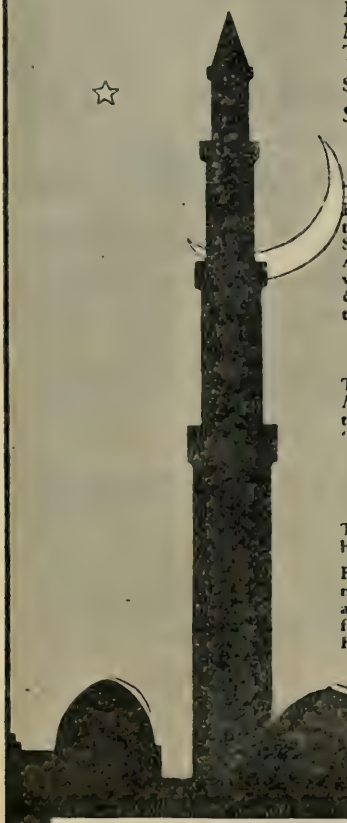
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Overture, "Cockaigne" ("In London Town") . . Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Hereford, England)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted.

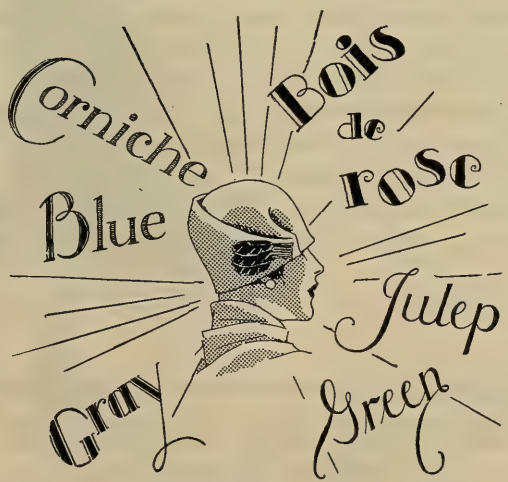
The first performance in Boston was by the Boston Symphony Orchestra on November 30, 1901. The Chicago Symphony Orchestra played it in Chicago on the same day of the same year. These were the first performances in America.

Cockaigne is really an imaginary country of luxury and idleness, but in 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature. Yet there is nothing in common between the words "Cockaigne" and "Cockney."

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch,

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expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

Joseph Bennett, who prepared the notes for the first performance, anxiously insisted that the overture was in sonata form. He gave the following table, which may be found ingenious, entertaining, and possibly instructive.

I.	Cheerful aspect of London	=Leading theme.
II.	Strong and sincere character of Londoners	=Episode.
III.	The Lovers' romance	=Second subject.
IV.	Young London's interruption	=Development of episodical theme (diminished).
V.	The military band	=New episodical theme, around which the formal working-out is carried on.
VI.	In the church	=Fresh episodical matter; working-out continued.
VII.	Finally in the streets	=Recapitulation and coda.

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."

Mr. Bennett, who was probably Mr. Elgar's mouthpiece, said that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

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BOSTON TEMPLE PLACE ELEVEN

Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain



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dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind

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the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost imme-

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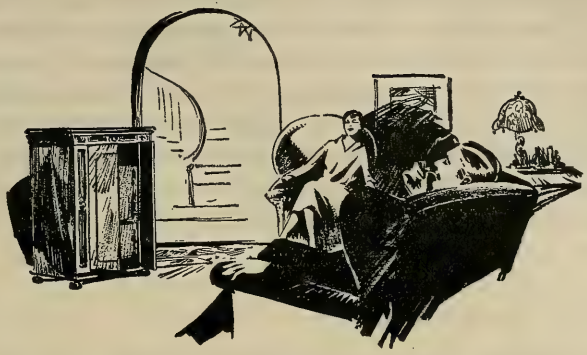
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diately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM THE FAIRY TALE "TSAR SALTAN," Op. 57.

NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Petrograd in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

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Each movement has lines from Pushkin's poem. Each movemen is introduced by a trumpet fanfare. Pushkin's story runs as follows:

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess—the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

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I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(Introduction to Act II)

In the blue sky stars are flashing,
In the blue sea waves are splashing.
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.
Like a widow lost and failing.
Cries Tsaritsa, fluttering, wailing.
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS
(Introduction to the last scene)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,

And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden,"†
And the city's wonder second.
Might with justice full be reckoned.
When the ocean's billows roar.
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

*This translation is from the program book of the Russian Symphony Orchestra.
†A Russian folk song.

Concerning Mixtures

"Blessed are those
Whose blood and judgment are so well co-mingled."

In this excerpt from one of Hamlet's speeches to Horatio, Shakespeare discloses what some critics have called an atomistic-materialistic philosophy. More simply explained, however, it is but an expression of the prevailing belief of the time that mixtures of "humours" regulated all differences of temperament. Men of notable character and success were those whose blood and judgment were well co-mingled.

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I was there, mead beer I sipped,
My mustache I only dipped.*

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.† It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch‡ and scored for

*The customary conclusion of Russian fairy tales.

†Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

‡Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in

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one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic

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and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tam-tam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7.

Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet

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it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited."* It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.' "

"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905.

*This was written long before the Revolution in Russia and the subsequent events.—Ed.

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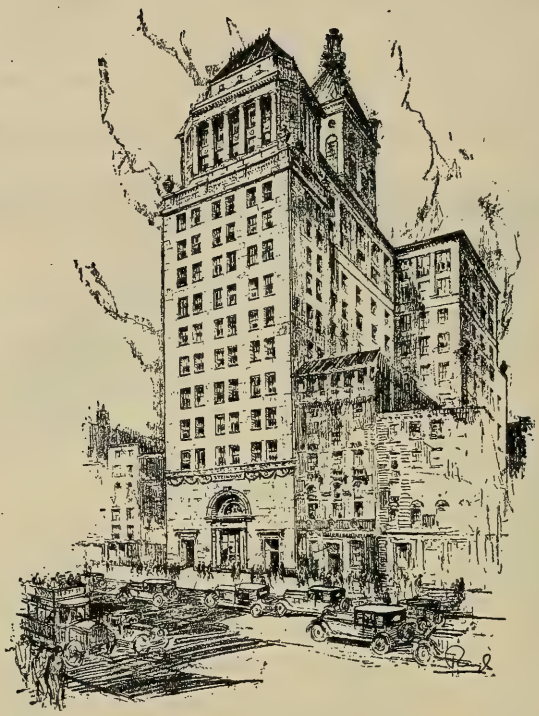
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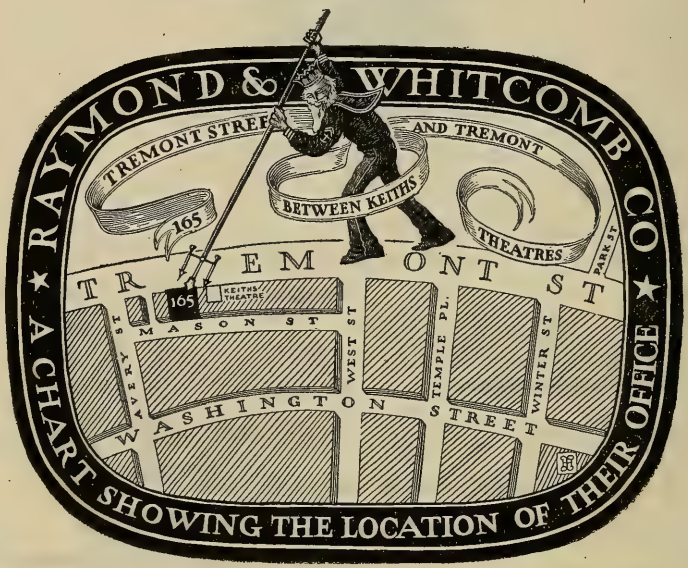
There will be an intermission after Franck's Symphonic Variations

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his

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brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card:

*Nikolaus, Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecedote and Ludwig's pet aversion.

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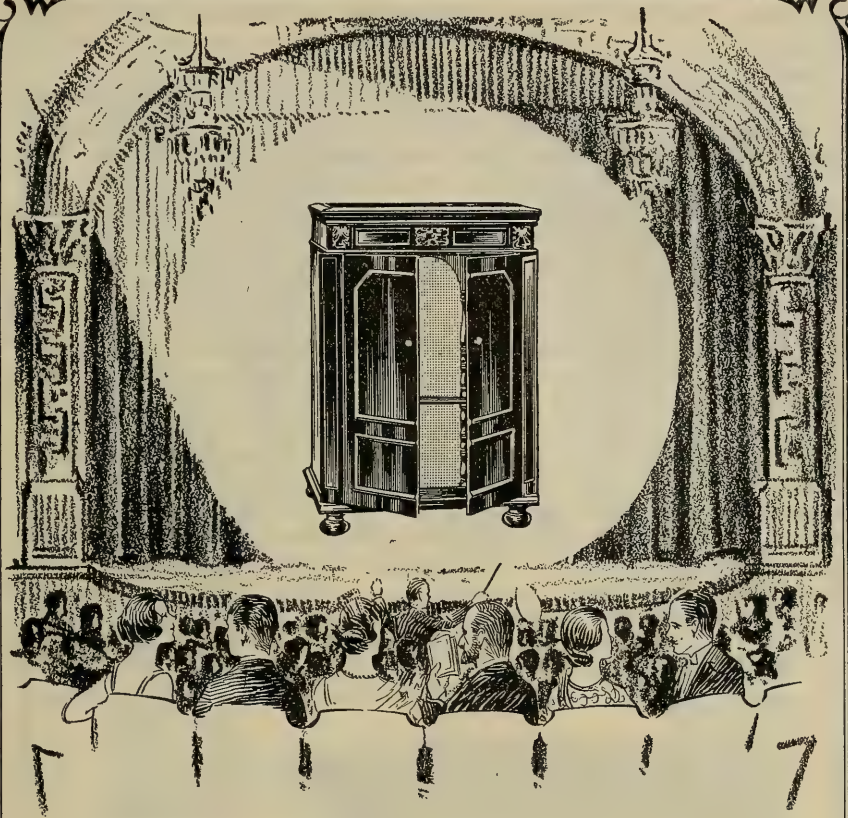
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he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.



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(Born at Liége, December 10, 1822; died at Paris, November 8, 1890)

These variations were first performed at a concert of the Société Nationale de Musique, Paris, May 1, 1885. The pianist was Louis Diémer.

The orchestral part of the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The score and an arrangement by the composer for two pianofortes were published at Paris by Enoch.

The first performance in the United States was at Carnegie Hall, New York, on March 7, 1898, at a concert given "in honor of our distinguished guests M. Alexandre Guilmant and M. Raoul Pugno." The programme was as follows: Berlioz, Overture to "King Lear"; Franck, Variations Symphoniques (Mr. Pugno); "Le Chasseur Maudit"; Guilmant, Adoration and Allegro, Op. 81, for organ and orchestra (Mr. Guilmant,); Saint Saëns, "Le Rouet d'Omphale"; Pianoforte Concerto No. 5 first time in America—(Mr. Pugno); Lefebvre, Meditation; Guilmant, Finale à la Schumann for

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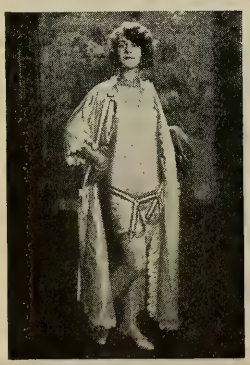
BOSTON TEMPLE PLACE ELEVEN

organ and orchestra (Mr. Guilmant); Massenet, Suite "Les Érynnies."

The first performance in Boston was held at a Jordan Hall Orchestral Concert, February 28, 1907, Heinrich Gebhard pianist, Wallace Goodrich conductor. The programme was as follows: Auber, overture to "La Part du Diable"; Chadwick, "Adonais," Elegiac overture; Glazounoff, Dance Scène; Franck, Variations Symphoniques; Widar, Romance from "Conte d'Avril"; Ippolitoff-Ivanoff, "In the Village"; Chabrier, Polish Festival from "Le roi malgré lui." With the exception of the overture by Auber and Chadwick, the pieces were played for the first time in Boston. The first performance in Boston at a concert of the Boston Symphony Orchestra was on February 9, 1917, when Mr. Gebhard was the pianist.

The following analysis was prepared for the Jordan Hall concert in 1907:—

"An introductory phrase, poco allegro, for the strings leads to a pianoforte solo *ad libitum* più lento. There is some antiphonal development of both these ideas leading to an anticipation in the orchestra of the theme in which the variations are based, but the pianoforte returns with a declamatory extension of its first solo. After more responsive preluding by pianoforte and orchestra, the theme is announced, first by the pianoforte, then divided between pianoforte and orchestra. In the first variation the violas and violoncellos give out the melody of the theme (later also the violins) while the pianoforte has a delicate embroidery, then the pianoforte has a variation with a slight accompaniment of pizzicato chords. The orchestra returns to its introductory phrase, which is developed to some extent with the assistance of the pianoforte. A variation follows in major in which the pianoforte has a more florid counterpoint above the theme in violoncellos. Then against arpeggios in the pianoforte the strings return to the first improvisatory solo of the pianoforte, leading to an allegro non troppo in the major in which the violoncellos and basses take up a joyous version of this



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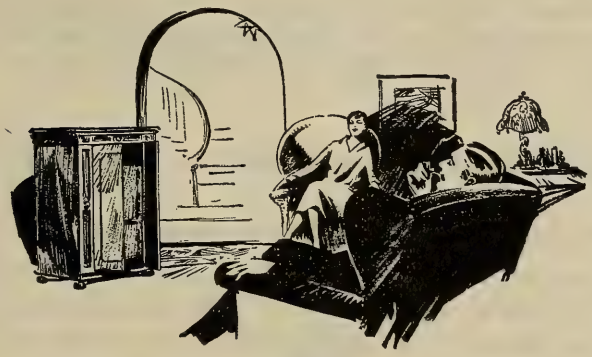
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Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Suppressed disapproval

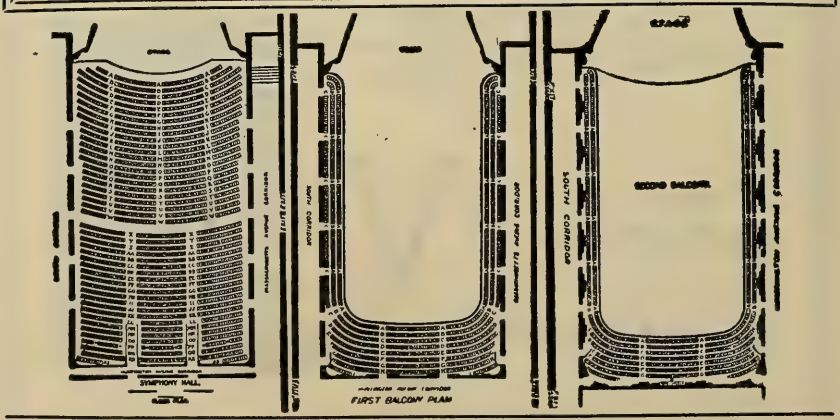
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This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted,

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

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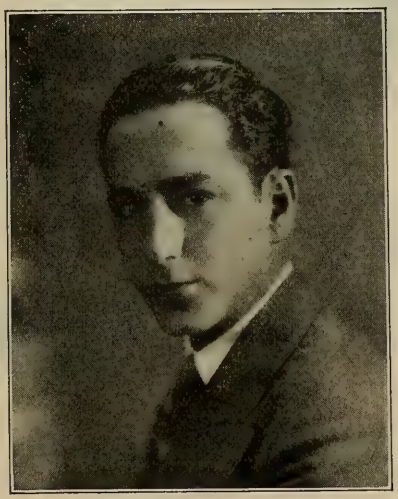
(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel,

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.



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AT 8.15 O'CLOCK

.. Programme ..

I.

Sonata in A major Scarlatti
Andante con Variazioni in F minor Haydn
Des Abends } from "Phantasiestücke"
Aufschwung } Schumann

II.

Sonate in B minor, Op. 58 . . Chopin
Allegro maestoso
Scherzo
Largo
Finale

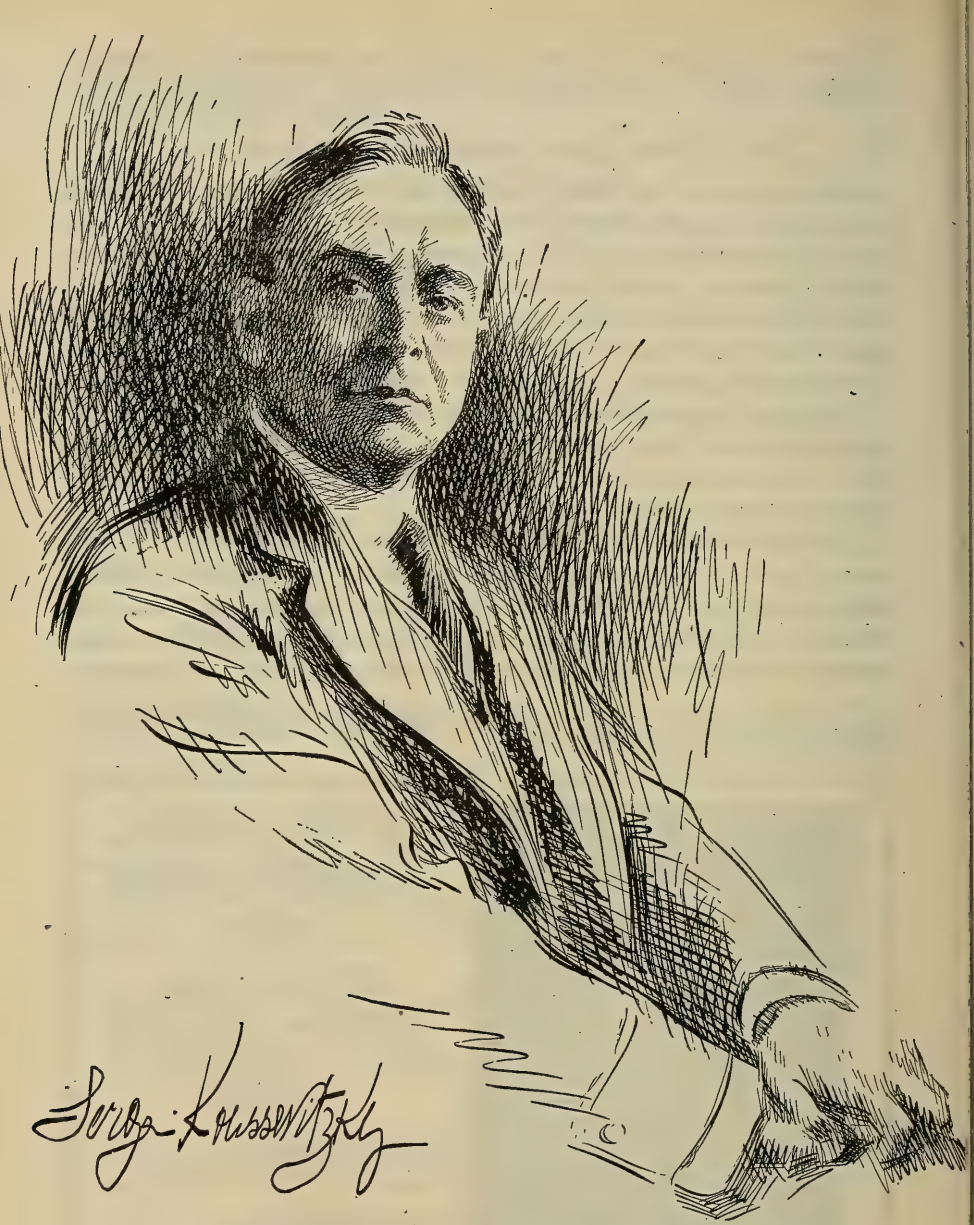
III.

Reflets dans l'eau Debussy
La sérénade interrompue Debussy
Omaggi Malipiero
I. "A un pappagallo" II. "A un elefante"
III. "A un idiota"
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two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). 'O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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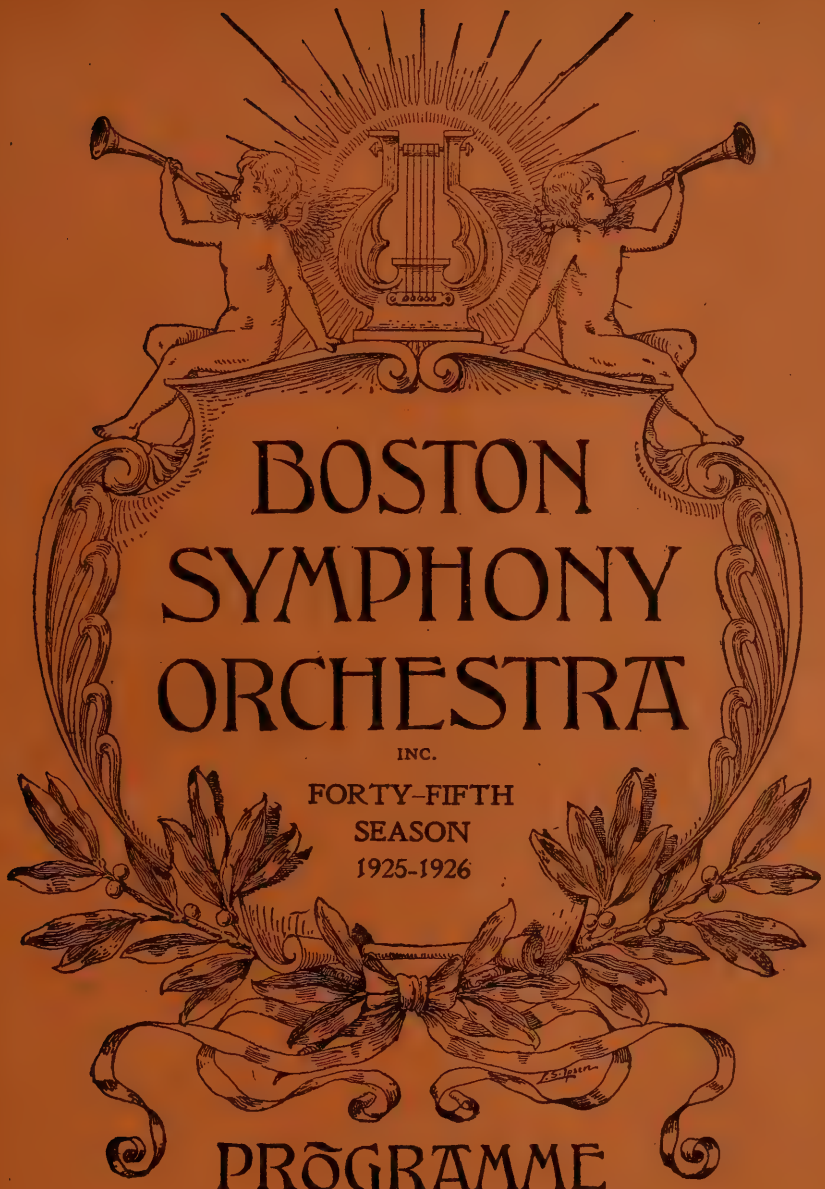
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FORTY-FIFTH SEASON 1925-1926

PROGRAMME

(TUESDAY)

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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

TUESDAY AFTERNOON, APRIL 6, at 3.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

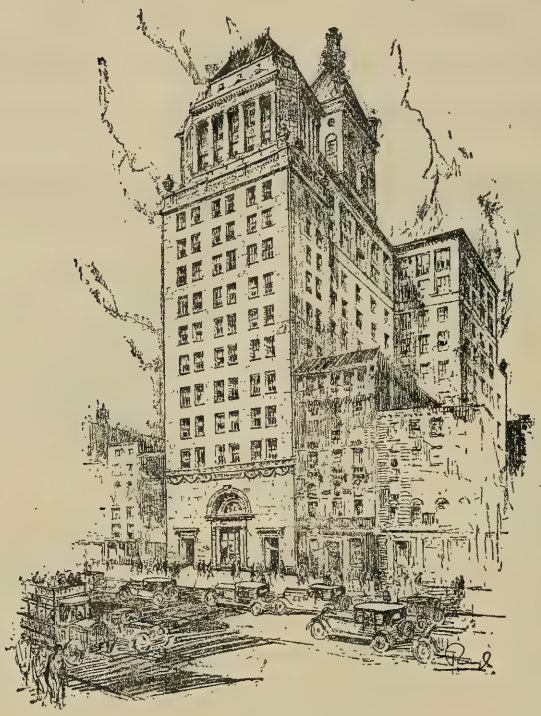
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SERGE KOUSSEVITZKY, Conductor

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Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.	Gundersen, R.
Concert-master	Kreinin, B.	Eisler, D.	Sauvlet, H.	Kassman, N.
Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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Fifth Programme

TUESDAY AFTERNOON, APRIL 6
AT 3.15

Ravel "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet (Hop o'my Thumb)
III. Laideronnette, Impératrice des Pagodes.
(Laideronnette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Stravinsky . . . Orchestral Suite from the Ballet "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders

Honegger "Pacific 231," Orchestral Movement

Respighi . . Symphonic Poem, "Pini di Roma" ("Pines of Rome")

I. The Pines of the Villa Borghese.
II. The Pines near a Catacomb.
III. The Pines of the Janiculum.
IV. The Pines of the Appian Way.

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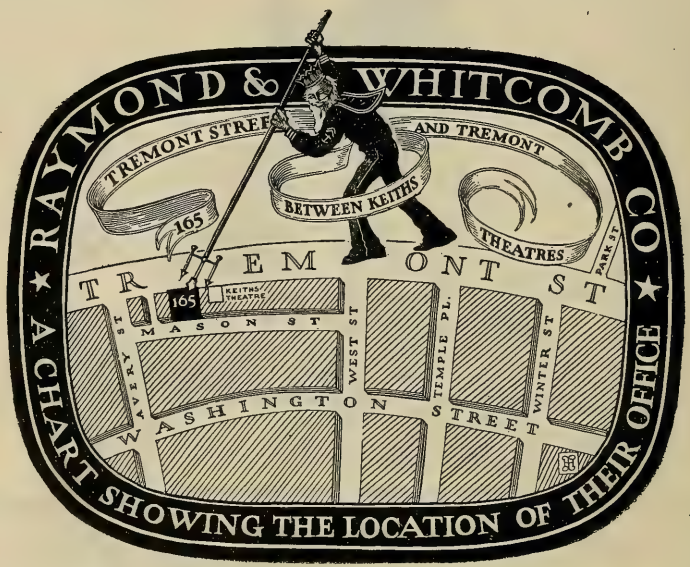
A short foreword by Professor Walter R. Spalding will precede the concert

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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

The orchestral version performed at these concerts was made from the pianoforte pieces.

* * *

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's† tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered

*Mother Goose in English does not tell fairy tales.—Ed.

† Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

Grosgrain

in two tones

Two tones are so much smarter than one and grosgrain is so much smarter than any other hat fabric, that when one finds both together (as one does where smart heads are seen) — then one meets the millinery mode at its most chic moment. High crowns, no brims, draped hats, berets, and toques — all of grosgrain and frequently two-toned. For matron or miss.



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wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

*"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.



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ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now in the United States)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and

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again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.



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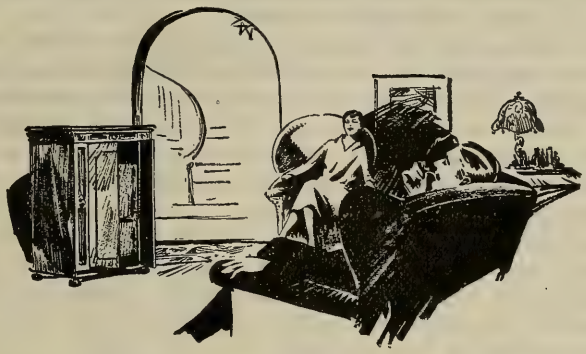
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of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators. Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart is absolute peace of mind. To

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the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

(From "Musical Portraits" by Paul Rosenfeld*)

"With Stravinsky, the rhythms of machinery enter musical art. . . . And in his two major works, 'Pétrouchka' and 'Le Sacre du Printemps,' Stravinsky makes the machine represent his own person. For the actions of machinery woke first in the human organism, and Stravinsky intensifies consciousness of the body by referring these motions to their origin. 'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet-show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of 'Pétrouchka' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork, movements of screws, and turbines. Beneath the music, one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely mechanistic nevertheless com-

*Published by Harcourt, Brace and Howe, New York, 1920.

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pletes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvellously by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ tintype, popcorn, fortune-telling flavor."

"Pacific 231," Orchestral Movement . . Arthur Honegger

(Born at Havre, France, on March 10, 1892; living at Paris)

When "Pacific 231" was first performed in Paris at Koussevitzky's concerts, May 8, 15, 1924, Honegger made this commentary:

"I have always had a passionate love for locomotives. To me they—and I love them passionately as others are passionate in their love for horses or women—are like living creatures.

"What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it. These I strove to express by means of a musical composition. Its point of departure is an objective contemplation: quiet respiration of an engine in state of immobility; effort for moving; progressive increase of speed, in order to pass from the 'lyric' to the pathetic state of an engine of three hundred tons driven in the night at a speed of one hundred and twenty per hour.

"As a subject I have taken an engine of the 'Pacific' type, known as 231, an engine for heavy trains of high speed."

Other locomotive engines are classified as "Atlantic," "Mogul." The number 231 here refers to the number of the "Pacific" wheel, 2—3—1.

"On a sort of rhythmic pedal sustained by the violins is built the impressive image of an intelligent monster, a joyous giant."

"Pacific 231" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, snare drum, bass drum, cymbals, tam tam, strings.

* * *

Honegger, born of Swiss parents, first studied music at Zurich. Going to Paris, he studied the violin with Capet. At the Paris Conservatory he studied composition with Gedalge and Widor; orchestration with d'Indy. He became one of "the Six," having for co-mates, Georges Auric, Louis Durey (who is now an outsider), Darius Milhaud, Francis Poulenc and Germaine Tailleferre. It has been said of the Six: "They have no set principles to which all of them subscribe save that which permits each of them to seek salvation in his or her own way. One might say that they have accepted the constitution of a certain kingdom invented by Pierre Louys, whose code of laws contained only two statutes: (1) Do your neighbor no injury; (2) that being thoroughly understood,

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do whatever you please. . . . They do not undertake to disregard all the established rules and conventions of musical composition, but each of them follows his own inclination in accepting or rejecting them." Milhaud says that Honegger is the offspring of German romanticism. While others in Gedalge's class were interested in "Pelléas et Mélisande" and "Boris Godunov," Honegger studied the works of Strauss, Reger, Schönberg, while among the French composers he was drawn towards Florent Schmitt. "Honegger is perhaps one of the last musicians to have felt the spell of Wagner and to have profitably assimilated it."

* * *

He joined Dukas, Ravel, Roussel, Aubert, Caplet, Delage and Manuel in writing eight songs composed on the theme of Ronsard's poems.

The three first songs with texts by Quidlard, Moréas, and Hérold, composed when he was about 17 years old have not been published.

"Pacific 231" was performed at the Prague Festival in 1924.

* * *

On April 2, 1921, Honegger conducted at a concert of L'Œuvre Inédite, Paris.

Eva Gauthier sang Honegger's "Cloches" in Boston on January 6, 1922.

* * *

The locomotive engine has been the theme of strange tales by Dickens, Marcel Schwob, Kipling, and Zola's Novel, "La Bête Humaine." It is the hero of Abel Gance's film "Roue," for which it is said Honegger adapted music, and the American film, "The Iron Horse."

Poets have sung the praise of the locomotive. The most noteworthy of the poems is Walt Whitman's.

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TO A LOCOMOTIVE IN WINTER

Thee for my recitative,
Thee in the driving storm even as now, the snow, the winter-day declining,
Thee in thy panoply, thy measur'd dual throbbing and thy beat convulsive,
Thy black cylindric body, golden brass and silvery steel,
Thy ponderous side-bars, parallel and connecting rods, gyrating, shuttling at thy sides.
Thy metrical, now swelling pant and roar, now tapering in the distance,
Thy great protruding head-light fix'd in front,
Thy long, pale, floating vapor-pennants, tinged with delicate purple,
Thy dense and murky clouds out-belching from thy smoke-stack,
Thy knitted frame, thy springs and valves, the tremulous twinkle of thy wheels.
Thy train of cars behind, obedient, merrily following,
Through gale or calm, now swift, now slack, yet steadily careering;
Type of the modern—emblem of motion and power—pulse of the continent.
For once come serve the Muse and merge in verse, even as here I see thee.
With storm and buffeting gusts of wind and falling snow,
By day thy warning ringing bell to sound its notes,
By night thy silent signal lamps to swing.
Fierce-throated beauty!
Roll through my chant with all thy lawless music, thy swinging lamps at night,
Thy madly-whistled laughter, echoing, rumbling like an earthquake, rousing all,
Law of thyself complete, thine own track firmly holding.
(No sweetness debonair of tearful harp or glib piano thine.
Thy trills of shrieks by rocks and hills return'd,
Launch'd o'er the prairies wide, across the lakes,
To the free skies unspent and glad and strong.

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Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now living)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105 of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

The first performance in Boston was by the Boston Symphony orchestra on February 12, 1926.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

List of Works Performed at these Concerts during the Season of 1925-1926

J. S. Bach
Brandenburg Concerto No. 3 in G major, for String Orchestra — I. December 1

Beethoven
Symphony No. 5 in C minor, Op. 67 — I. December 1

Berlioz
Ballet of the Sylphs and Rakoczy March from "The Damnation of Faust" — II. January 5

Brahms
Symphony No. 1 in C minor, Op. 68 — III. February 9

Debussy
"Prélude à l'Aprés-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé — IV. March 2

Elgar
Overture, "Cockaigne" (In London Town) — IV. March 2

Handel
"Pastoral Symphony" from the Oratorio, "The Messiah" — I. December 1

Haydn
Praeludium from the Oratorio, "The Creation" — I. December 1

Honegger
"Pacific 231," Orchestral Movement — V. April 6

Liszt
"Les Préludes," Symphonic Poem No. 3 (after Lamartine) — II. January 5

Mendelssohn
Scherzo from the Incidental Music to "A Midsummer Night's Dream" — II. January 5

Mozart
Overture to "The Magic Flute" — I. December 1

Ravel
"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces — V. April 6

Respighi
Symphonic Poem, "Pini di Roma" ("Pines of Rome") — V. April 6

Rimsky-Korsakov
Suite from the Opera, "Tsar Saltan" — IV. March 2

Saint-Saëns
Symphonic Poem No. 1, "Le Rouet d'Omphale" ("Omphale's Spinning Wheel"), Op. 31 — III. February 9

Schubert
Symphony in B minor ("Unfinished") — II. January 5

Schumann
Excerpts from "Carnaval" (for Pianoforte) — II. January 5
Jesus Sanromá, Piano
Preamble — Eusebius — Florestan — Coquette — Chopin — Pantalon and Columbine — Pause, March of the "Davidsbündler" against the Philistines.

Sibelius
"Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7 — IV. March 2

Strauss
Tone Poem, "Don Juan" — IV. March 2

Stravinsky
Orchestral Suite from the Ballet "Petrouchka" — V. April 6

Tchaikovsky
Overture-Fantasia, "Romeo and Juliet" (after Shakespeare) — III. February 9

Wagner
Prelude to "The Mastersingers of Nüremberg" — III. February 9

Weber
Overture to "Euryanthe" — II. January 5

a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

*
* *

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:*

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines

*As rewritten by Mr. Lawrence Gilman.

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which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."*

It will be observed that a nightingale sings in the third section. The bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.'" The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

*"To see great Pompey pass the streets of Rome"—Shakespeare's "Julius Cæsar."

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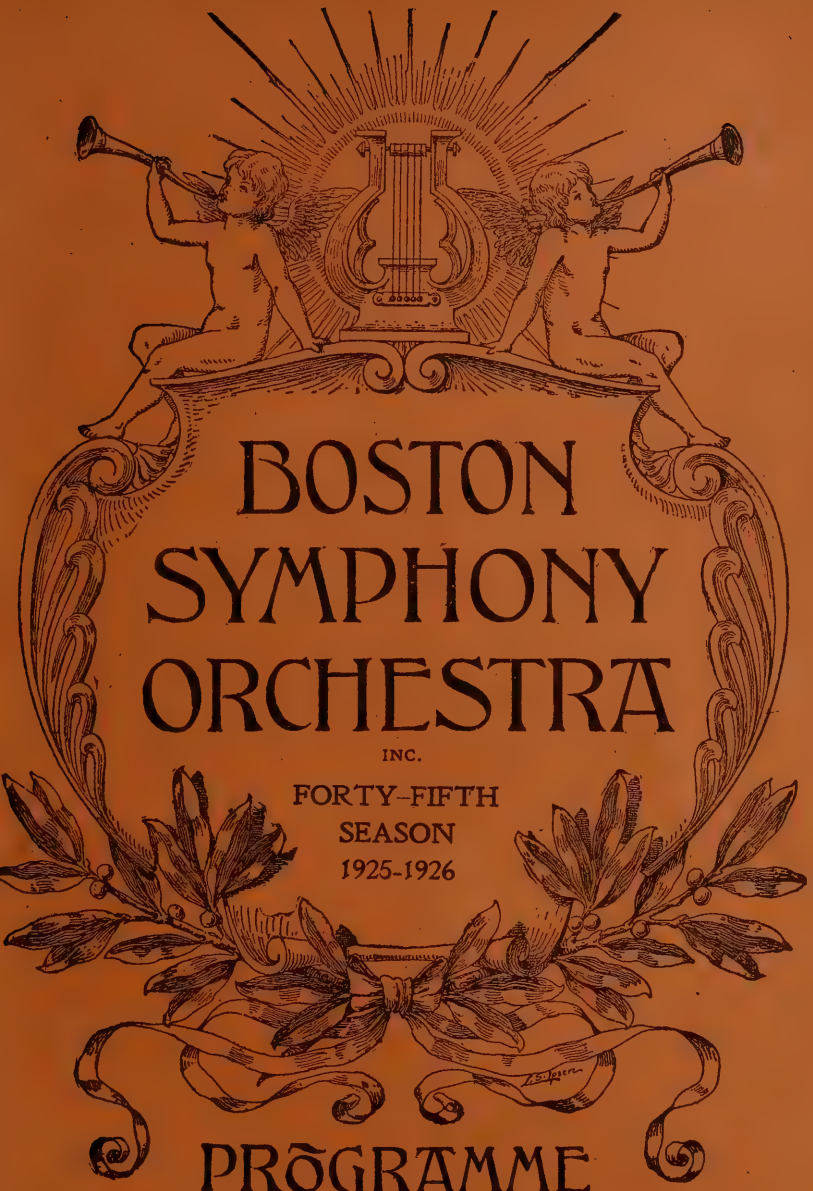


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(MONDAY)





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INC.

SERGE KOUSSEVITZKY, Conductor

FORTY-FIFTH SEASON, 1925–1926

Programme

MONDAY EVENING, APRIL 19, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Theodorowicz, J.				
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Murray, J.	Fiedler, B.		Bryant, M.	Del Sordo, R.
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Diamond, S.	Erkelens, H.		Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Lannoye, M.	Perret, G.	Adam, E.
Van Den Berg, C.	Pogrebniak, S.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
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I. Allegro moderato.
II. Andante.
III. Allegro.

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Tchaikovsky Symphony No. 4 in F minor, Op. 36

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II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to

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catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Bradenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

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The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for the pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.



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"Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed

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movements, similar to the exercises of the palæstra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."† The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Clou, Avenue Trudaine, where he played the pianoforte, that he became

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

†"Erik Satie," by Jean Cocteau, in *Fanfare*, London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.

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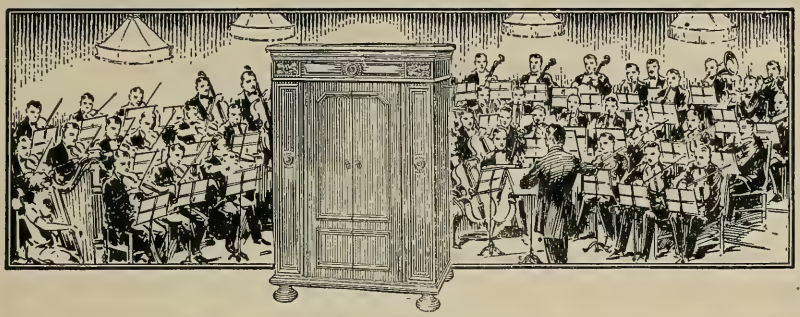
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intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his "Le Fils des Etoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," Satie wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes

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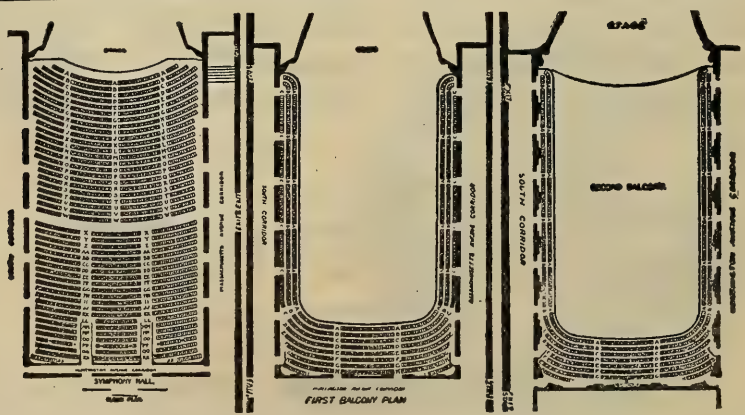
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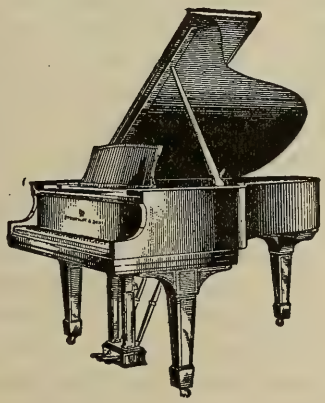
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flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin). He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps —it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as "an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms,"

ARY DULFER

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he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *cafe-chantant* music; but his last compositions in this style are very mediocre."

His chief works of large proportions are "Socrate," "Parade" (produced by the Russian Ballet in Paris in May 1917); "Relâche," ballet produced by Rolf de Mare's Swedish Ballet in Paris, December, 1924.

Among his earlier works are many pianoforte pieces: Ogives (1886), Sarabandes (1887), Gnossiennes (1889), Pièces Froides (1897), Morceaux en Forme de Poire (1903), Aperçus désagréables (Pastorale, Chorale, and Fugue), En habit de cheval (Chorale, Litanic Fugue, another Chorale, and Paper Fugue); Véritable préludes flasques (pour un chien); Descriptions automatiques (April, 1913); Embryons desséchés (June, 1913); Croquis et agaceries d'un gros bonhomme en bois (July, 1913); Chapitres tournés en tous sens (August, 1913); Vieux séquins, vieilles cuirasses; Heures séculaires et instantanées; Trois Valses distinguées du précieux dégoûté. (Note some of the titles of pieces in these collections: Tyrolienne turque (as orchestrated, produced in 1919); Affolements granatiques; Fugues à tatons; Celle qui parle trop; La Diva de l'Empire; Je te veux; Le Picadilly; Poudre d'Or; Avant-dernières pensées; nocturnes.)

For Orchestra: In addition to music for "Le Fils des Etoiles": "Upsud" (a "Christian ballet for one person"); the prelude to Jules Bois's play, "La Porte Héroique du Ciel" (1893), orchestrated by Roland-Manuel; "Je te veux," orchestrated, a "pseudo-sentimental" waltz; "Les Pantins dansent," after a poem by Valentine de Saint-Point (1912), orchestrated by Roland-Manuel; a burlesque, "Le Picadilly" (orchestrated); "Trois petites pièces montées" (1920). "Aventures de Mercure, poses plastiques de Picasso" (Mme. Lopovka), was announced for performance in Paris in April, 1924.

Songs: "Je te veux," "Tendrement," "Trois poèmes d'amour," "Le Chapelier," "Daphénéo," "La Statue de bronze," "Les Ludions."

It was said in 1922 that he was working on an opera, "Paul et Virginie," in three acts, text by Jean Cocteau and Raymond Radiguet. The latter died before Satie.

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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poétiques," XV^me Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition, and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian

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Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet.

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I

Sommi Dei	Handel
Gia il sole del Gange	Scarlatti
O del mio amato ben	Donaudy
Allelujah	Mozart

II

Nur wer die Sehnsucht kennt	Tchaikovsky
Widmung	Schumann
Stornellata Marinara	Cimara
Aria from "La Cena delle Beffe"	Giordano

III

Charity	Hageman
Love's Quarrel	Cyril Scott
Joy	Francis Moore
Nocturne	Poldowski
Pendant Le Bal	Tchaikovsky
Ariette	Vidal

IV

Mirame Asi (Look at Me, as of Old)	Sanchez de Fuentes
Un Parjarito (The Little Bird)	Old Mexican Song
Cillito lindo (My dearest)	Nuno-Harris
Mi viejo amor (My Old Love)	A. Esparza Oteo
Espana (Spain, the Beautiful)	Chabrier

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List of Works Performed at these Concerts during the Season of 1925-1926

BACH

Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by FELIX MOTTL) V. April 19

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BEETHOVEN

Symphony No. 8, in F major, Op. 93 IV. March 22

BRAHMS

Symphony No. 1 in C minor, Op. 68 I. December 7

DEBUSSY

"Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternooon of a Faun"), Eclogue by S. Mallarmé. III. February 22

FRANCK

Symphonic Variations for Pianoforte and Orchestra IV. March 22

Soloist: FERDINAND MOTTE LACROIX

GALLIARD

Sonata in G major (Freely Transcribed for Small Orchestra by MAXIMILIAN STEINBERG) II. January 25

LIADOV

Fragment from the Apocalypse, Symphonic Picture, Op. 66 I. December 7

"Kikimora," a Folk Fairy-tale, Op. 63 I. December 7

LISZT

"Les Préludes," Symphonic Poem No. 3 (after Lamartine) V. April 19

RACHMANINOFF

Concerto No. 2 in C minor, for Pianoforte with Orchestra, Op. 18 II. January 25

Soloist: JESÚS SANROMÁ

RAVEL

Orchestral Fragments from "Daphnis et Chloé," Ballet in One Act (Second Suite) IV. March 22

RESPIGHI

Symphonic Poem, "Pini di Roma" ("Pines of Rome") III. February 22

RIMSKY-KORSAKOV

Suite from the Opera, "Tsar Saltan" I. December 7

SATIE

"Gymnopedies" (Orchestrated by DEBUSSY) V. April 19

SCHUMANN

Concerto in A minor for Pianoforte and Orchestra, Op. 54 III. February 22

Soloist: IRENE SCHARRER

STRAUSS

An Alpine Symphony, Op. 64 II. January 25

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36 V. April 19

VIVALDI

Concerto in E minor for String Orchestra (Edited by A. MISTOVSKI) III. February 22

WAGNER

Prelude and "Liebestod" from "Tristan and Isolde" IV. March 22

They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,† I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

†There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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In a Class by Itself

FOR WHICH THERE ARE VALID REASONS

I. Today, just as when the Mason & Hamlin Co. was established, *perfection* is the only guide and goal of those who manufacture the Mason & Hamlin Pianoforte.

2. Every piece of material, whether it be spruce, mahogany, wire, felt, or ivory, is of the highest grade and must pass rigid inspection before being built into the piano.

3. The greatest possible care is taken in the construction of each instrument. *Quality* production is the only standard recognized by the Mason & Hamlin Co.

4. Each piano is inspected many times.

5. The Tension Resonator, which is an integral part of the Mason & Hamlin Pianoforte, insures maximum tone quality and singing capacity not alone when the piano is new but also when it is many years old.

6. The scale and entire construction of the Mason & Hamlin Pianoforte are planned to produce ideal tone quality.

7. The Mason & Hamlin Co. maintains a Research Laboratory in which problems relating to pianoforte building are continually studied.



Mason & Hamlin

Pianoforte

MASON & HAMLIN CO.

BOSTON NEW YORK

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